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ABSTRACT

This research document looks at: (1) the criteria for assessment and assessment methods employed by Canadian high school teachers of art, music, and drama; (2) the extent to which this data forms common categories within subject fields; and (3) comparisons and contrasts between categories derived from Canadian art teachers' responses and districtwide or national criteria categories developed elsewhere. Canadian school districts of sufficient size to suggest the existence of at least one high school teacher of art, music and drama were targeted and information sent to their superintendents requesting participation in the research. Questionnaires were developed by the research team to examine three areas: (1) aspects of assessment practices; (2) assessment practices common to all three subject areas; and (3) local or provincial requirements for assessment. These questionnaires were sent to 500 teachers in each subject area, (1,500 total questionnaires), with 527 (35%) respondents. Results indicated that few differences existed between the relative importance the three groups placed on objectives. Higher ratings were given to developing individuality and independence, to participation and involvement, originality of response, and problem solving. Problem solving was given higher priority than development of skills. However, higher ratings were given to subjects viewed in a broader context by Francophones as compared to Anglophones. In terms of assessment tools preferred, use of journals and sketchbooks was highest among art and drama teachers. Performance or practical examinations were favored over written forms of assessment in all subject areas. Slight differences included the greater use of sketchbooks or journals as an assessment tool by female teachers compared to male teachers, and the greater use of written examinations by music teachers compared to other subject area teachers. Measures of formal assessment were required by 88% of the school districts. Almost 90% of the teachers rated assessment as desirable, very desirable, or essential. This document includes: Tabulation and Analysis of the Data; Interpretation of the questionnaire results; Summary and Interpretation of Respondent Comments; English and French versions of the questionnaire; and sample letters sent to superintendents and principals requesting participation in this research. (MM)

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Assessment in the Arts: A Cross-Canada Study

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Introduction to the Study

Assessment in the arts is a topic that rapidly escalates into an issue whenever the arts try to acquire more status than they currently have in the school curriculum, or when they are being called to task for whatever they are allegedly not doing. Both conditions require that which assessment is designed to do: measure the extent to which criteria or standards are being met and provide evidence of how one group is doing relative to others.

In most school subjects, assessment follows the same pattern from school to school, or province to province. In subjects like math or the sciences, common floors or levels of achievement are in use, to the point where international comparisons may be made. By contrast, the criteria by which the visual and performing arts measure success vary from country to country, and in North America, from school to school.

Reasons for this are partly historic and partly cultural. The idea that a person engaged in arts activity should be free to wander at will through the world of ideas is a recurring one in western civilization. At the same time, there is a tradition of craft, of mastery of materials and instruments that can only be acquired by following rules of practice. In North America, the nineteenth-century origins of education in the arts in the public school were caught up in that same tension between the need to demonstrate skill mastery and the desire to embrace autonomy and incomparability. The tension persists to this day.

One outcome of the desire to consider each learner as a unique case has been to treat assessment as irrelevant. Lack (until recently) of historical or critical components in arts programs has meant that written presentations, and the methods associated with assessing written responses, have had little currency with arts teachers.

Nor has there been much external incentive to change those practices. The main customers for school arts graduates have traditionally been commercial or technical: the city symphony, the local theatre, the graphics studio. All relied on portfolios or auditions rather than on academic record in determining whether an applicant was suitable for employment. Those students were a minority; for the majority of high school graduates, the arts thereafter were leisure-time activities.

Latterly, increasing demands for accountability in the classroom, the general economic belt-tightening that has led to questions about what subjects should be taught in schools, and the requirements of universities that students seeking to use an arts subject for entrance should provide normative evidence of expertise, have caused North Americans to re-examine arts programs, and how performance is assessed. The success of Advanced Placement and International Baccalaureate programs in North America, where enrollment in them has steadily increased in the last decade, is evidence that for some teachers and students, formal, system-wide assessment is now a favoured option.

It could be argued that teachers who have adopted these programs are a tiny minority of the arts teacher population and that arts practices continue to vary so much from school to school that to think of common grounds for assessment is as misguided as it always has been. Against this must be set the arguments of those who advocate integrated programs in the arts, something currently under review in Ontario. Though integrative experience usually takes on the specific character of the situation in which it is practised, it must be predicated on a common set of goals and objectives, equally applicable to each of the subjects that make up the program.

To date, there has been no way to determine if

teachers of the arts across Canada assess the success of students in their classes in the same manner. There has been no means of knowing whether teachers of drama use the same criteria as teachers of music or art. This study was undertaken to bring some resolution to those deficiencies, by investigating what criteria are in use among high school teachers of art, music, and drama, in determining student achievement.

Three questions were of particular interest, and formed the research questions for this study.

1. What are the criteria for assessment and the assessment methods employed by Canadian high school teachers of art, music, and drama?

2. To what extent may data on assessment collected from Canadian high school teachers of art, music, and drama form common categories within and between subject fields?

3. What comparisons and contrasts are evident between categories derived from Canadian arts teachers' responses and district-wide or national criterial categories developed elsewhere?

The Research Team

Principal researcher was Ronald N. MacGregor, Head, Visual and Performing Arts in Education, University of British Columbia. Three co-researchers represented each of the three subject areas: Brian Roberts, of Memorial University, Newfoundland (music education); Suzanne Lemerise, Université de Québec à Montréal (art education); Marilyn Potts, St. Francis High School, Calgary (drama education).

The Questionnaire

A questionnaire was developed by the research team. A priority was to devise an instrument that contained questions equally relevant to all three subject areas. Another consideration was length: a four-page spread was felt to be the compromise that would provide sufficient information to the team without taxing the patience of the respondents. A third factor was the necessity of having a French version prepared for distribution.

The questionnaire was organized around three bodies of information: background information on the respondent (Questions 1-7); questions on aspects of assessment practices (Questions 8-11); questions related to local or provincial requirements for assessment (Questions 12-14). Material for questions 8-11 was chosen from the literature on education in the arts and from provincial curriculum guides, wherever assessment practices were mentioned that might be common to all three subject areas.

An initial draft was scrutinized and modified by the research team, and pilot tested on a small group of educators with classroom experience in one or more of the three subject areas: art, music, drama. A final form was then drafted in English and French.

Methodology

Population and Sample

Though the term "arts education" has embraced art, music, drama, dance, creative writing, and some aspects of literature study, it is defined in this study as art, music, and drama. This should not be seen as a value judgment on the relative worth of dance as an arts subject. Dance programs exist here and there, some of them just as tightly organized and as competently taught as art, music, or drama programs. Still, they were not sufficiently numerous to justify inclusion in the kind of sampling procedure undertaken here.

Creative writing and literature are normally handled by teachers of language arts, and fall outside the scope of this study. While drama is sometimes subsumed within, and often associated with language arts programs, its frequent autonomous manifestations in the curriculum as creative drama or theatre studies or stagecraft place it in the same family of subjects as art or music.

The intent of the study was to survey a repre-

sentative sample of teachers of art, music, and drama across Canada. A sample of 500 teachers in each subject area was considered to be approximately 10% of the population, though the actual population figure is unknown. The representativeness of the three samples of 500 was restricted by the requirement that these should be high school level teachers, and the term "high school" is interpreted differently in various provinces. Moreover, the problems associated with questionnaire distribution from school board offices resulted in a further restriction of schools to include only those where all three subjects (art, music, and drama) were taught.

Procedure

The Canadian Education Association Handbook (1993) was used to identify school districts of a size sufficient to suggest the existence within each district of at least one high school teaching art, music, and drama. From this list, school districts were drawn to ensure representation of school districts in every province and in the Yukon and Northwest Territories.

Superintendents of those school districts were sent a letter, along with an appropriate number of questionnaires, asking permission to conduct the study, and requesting that, if permission were given, questionnaires be distributed to the schools designated on the request form. In large urban districts, the superintendent was asked to select the number of schools designated by the research team, from among the number of schools available.

Teachers who received the questionnaires were requested to complete and return them. The final item on the questionnaire was a request for respondents to provide their name and telephone number if they were interested in participating in a follow-up telephone interview. From those teachers who agreed to this request, approximately 10% of those returning questionnaires were contacted, that number being equally divided among teachers of art, music, and drama, with francophone and anglophone representation.

Because of the lack of a direct link between the researchers and the teachers, no follow-up measures were taken to encourage questionnaire returns. In the course of the study, attrition may have resulted from at least four situations. First, some superintendents failed to respond to the researchers' request for permission to conduct the study and can be assumed to have not forwarded the questionnaires. Second, some superintendents declined to participate on grounds that the designated schools did not have the kind of arts coverage requested in the application to conduct the study. Third, a few superintendents declined to forward the questionnaire to the schools: one reason given was that teachers in the school district had already been exposed to several questionnaires during the school year; another, that the teachers were on strike and forbidden to undertake professionally-related tasks. Fourth, some teachers who received the questionnaire either declined to participate or omitted to return the completed questionnaire.

Of 1500 questionnaires sent to superintendents for forwarding to schools, 527 (35%) completed responses were received. The extent to which generalization is possible is limited by that figure. Whether the character of the responses might have been much different had a greater number of responses been received is something for the reader to decide, following examination of the data. Those who are sceptical of questionnaires with a relatively low rate of return may be somewhat reassured by the words of David Krathwohl (1993), who comments that the critical factor is "representativeness of the people reached with respect to the topic of concern in comparison to the population to which we wish to generalize. If those reached are truly representative, a low response rate is acceptable" (p. 386).

Tabulation and Analysis of the Data

All tabulations are presented as frequencies and percentages, or as similar descriptive data. No statistical inferences or tests of significance have been undertaken.

Question 1. What is your gender?

Table 1: Respondent Gender

	What is your gender?					
	Male		Female		Total	
Total	**292**	**55%**	**235**	**45%**	**527**	**100.0%**

Respondents included 292 males and 235 females, for a total of 527.

Question 2. Which province do you teach in?

Table 2: Provincial Representation

	Years that you have taught high school?					
	1-4 years	5-9 years	10-19 years	More than 20 years	Total	Total %
Which province do you teach in?						
British Columbia	18	22	39	24	103	19.5%
Alberta	16	8	13	12	49	9.3%
Saskatchewan	11	8	8	6	33	6.3%
Manitoba	3	7	12	3	25	4.7%
Ontario	28	41	86	63	218	41.4%
Quebec	14	8	16	23	61	11.6%
Newfoundland	1	3	3	1	8	1.5%
Nova Scotia	2	3	8	2	15	2.8%
New Brunswick	6	2	2	0	10	1.9%
Prince Edward Island	0	0	1	0	2	0.4%
Yukon/NWT	2	0	1	0	3	0.6%
Total	**101**	**103**	**189**	**134**	**527**	**100.0%**

Every province, as well as the Yukon/ NWT, was represented in the returns. The greatest number of responses came from Ontario (218: 41%) and British Columbia (103: 20%).

Question 3. Which of the following courses are you teaching in 1992-1993?

Table 3: Courses Taught in 1992-93

	Years that you have taught high school?				
Subjects taught	1-4 yrs	5-9 yrs	10-19 yrs	More than 20 years	Total number of teachers
Art Classes	35	38	76	70	219
	35.0%	36.9%	40.4%	51.9%	41.6%
Music Classes					
Theory and History	20	21	39	21	101
	62.5%	56.8%	54.2%	51.2%	55.5%
Choral Performance	10	17	26	12	65
	31.3%	45.9%	36.1%	29.3%	35.7%
Wind Performance	27	29	63	31	150
	84.4%	78.4%	87.5%	75.6%	82.4%
String Performance	3	3	6	8	20
	9.4%	8.1%	8.3%	19.5%	11.0%
Electronic Music	6	9	15	8	38
	18.8%	24.3%	20.8%	19.5%	20.9%
Total Number of Music Teachers	32	37	72	41	182
	100.0%	100.0%	100.0%	100.0%	100.0%
Drama Classes	40	34	51	34	159
	40.0%	33.0%	27.1%	25.2%	30.2%

Among the respondents, 219 were teaching art, 182 taught music and 159, drama. The discrepancy between the total (560) and the total number of respondents who returned questionnaires (527) is accounted for by those who taught art and drama or music and drama or a similar combination of subjects.

Teachers of music were asked to indicate the nature of the classes they taught (eg. theory, choral, wind). The class most frequently reported was theory and history, reportedly taught by 55% of music respondents. The greatest imbalance between males and females was in classes in wind performance, where instances of male-directed classes outnumbered female-directed classes by 117 to 34.

Question 4. Are you currently teaching graduation level courses?

Table 4: Graduation-Level Courses Taught

	Years that you have taught high school?					
	1-4 years	5-9 years	10-19 years	More than 20 years	Total	
Currently teaching graduation level courses?						
Yes	67	80	133	92	372	72.7%
No	33	19	50	38	140	27.3%
Total	**100**	**99**	**183**	**130**	**512**	**100.0%**

Most of the respondents (73%) reported that they were teaching graduation level courses in 1992-93. Among those who were not, some may have been part of staffs of several teachers in a subject area, who teach graduation level classes in rotation.

Question 5. What is the total number of years that you have taught high school (art, music, drama)?

Table 5: Number of Years in (Art, Music, Drama) Teaching

	Total
Years that you have taught high school?	
1-4 years	101
5-9 years	104
10-19 years	189
more than 20 years	136
Total	**530**

While all categories were represented by the respondents, the 10-19 year category held the greatest number of respondents (189).

Question 6. What is your academic background?

Table 6: Academic Background

Academic Background	Art	%	Music	%	Drama	%	Totals	%
Master's or doctoral degree in fine arts	34	16%	33	18%	16	10%	83	16%
Undergraduate education degree with a major in your area of fine arts	84	38%	40	22%	33	21%	157	30%
Specialist degree in your field (e.g. BFA, B. Mus, BA [Theatre]) and a teaching credential	106	48%	110	60%	63	40%	279	53%
Equivalent of a degree (art school diploma, conservatory credential, professional certificate) in your area of fine arts	17	8%	15	8%	15	9%	47	9%
Another area of specialization, but you teach (art, music, drama) as part of your assigned teaching load	22	10%	13	7%	51	32%	86	16%
Other	37	17%	34	19%	39	25%	110	21%
Totals	**300**		**245**		**217**		**762**	

Drama respondents had a somewhat different credential profile from those in art or music. Drama teachers in this survey were more likely to have a specialization in an area other than their fine arts teaching assignment than were art or music teachers. Of the three groups, music teachers were most likely to have a specialist degree and a teaching credential.

Question 7. Where were your professional and academic qualifications earned? (Indicate as many as apply.)

Table 7: Institution/Country Affiliations

	Canada	United States	Overseas	Canada /U.S.	Canada/ Overseas	U.S./ Overseas	Canada/U.S. Overseas	Row Total
Graduate								
	38	7	1	21	6		3	76
Row %	50.0	9.2	1.3	27.6	7.9		3.9	14.2
Col %	9.0	31.8	9.1	47.7	23.1		37.5	
Undergraduate								
	386	15	10	23	20	1	5	460
Row %	83.9	3.3	2.2	5.0	4.3	.2	1.1	85.8
Col %	91.0	68.2	90.9	52.3	76.9	100.0		62.5
Column Total	**424**	**22**	**11**	**44**	**26**	**1**	**8**	**536**
	79.1%	**4.1%**	**2.1%**	**8.2%**	**4.9%**	**.2%**	**1.5%**	**100.0%**

Most of the respondents had qualifications from Canadian institutions. Where qualifications were earned in the USA or overseas, these were usually at the graduate level.

Question 8. Please indicate how important it is to you that your students meet each of the following objectives: 1 — Very Unimportant; 2 — Unimportant; 3 — Neutral; 4 — Important; 5 — Very Important

Table 8: Learning Priorities (General)

	What is your gender?					
	Male		Female		Total	
Developing technical skills						
Very Unimportant	4	1.4%	3	1.3%	7	1.3%
Unimportant	5	1.7%	3	1.3%	8	1.5%
Neutral	32	11.0%	17	7.2%	49	9.3%
Important	137	47.2%	122	51.9%	259	49.3%
Very Important	112	38.6%	90	38.3%	202	38.5%
Total	290	100.0%	235	100.0%	525	100.0%
Developing techniques of presentation						
Very Unimportant	3	1.0%	3	1.3%	6	1.1%
Unimportant	7	2.4%	5	2.1%	12	2.3%
Neutral	51	17.5%	27	11.5%	78	14.8%
Important	142	48.8%	128	54.5%	270	51.3%
Very Important	88	30.2%	72	30.6%	160	30.4%
Total	**291**	**100.0%**	**235**	**100.0%**	**526**	**100.0%**
Developing familiarity with tools, instruments						
Very Unimportant	6	2.1%	4	1.7%	10	1.9%
Unimportant	15	5.2%	8	3.4%	23	4.4%
Neutral	77	26.5%	50	21.5%	127	24.2%
Important	128	44.0%	103	44.2%	231	44.1%

(continued)

Table 8, continued

	What is your gender?					
	Male		Female		Total	
Very Important	65	22.3%	68	29.2%	133	25.4%
Total	**291**	**100.0%**	**233**	**100.0%**	**524**	**100.0%**
Developing individuality, independence						
Very Unimportant	6	2.0%	3	1.3%	9	1.7%
Unimportant	3	1.0%	1	.4%	4	.8%
Neutral	16	5.5%	5	2.1%	21	4.0%
Important	68	23.2%	41	17.3%	109	20.6%
Very Important	200	68.3%	187	78.9%	387	73.0%
Total	**293**	**100.0%**	**237**	**100.0%**	**530**	**100.0%**
Developing originality of response						
Very Unimportant	7	2.4%	1	.4%	8	1.5%
Unimportant	5	1.7%	4	1.7%	9	1.7%
Neutral	36	12.3%	15	6.4%	51	9.6%
Important	99	33.8%	61	25.8%	160	30.2%
Very Important	146	49.8%	155	65.7%	301	56.9%
Total	**293**	**100.0%**	**236**	**100.0%**	**529**	**100.0%**
Developing knowledge about subject						
Very Unimportant	4	1.4%	2	.9%	6	1.1%
Unimportant	5	1.7%	1	.4%	6	1.1%
Neutral	31	10.7%	10	4.3%	41	7.8%
Important	152	52.4%	133	56.8%	285	54.4%
Very Important	98	33.8%	8	37.6%	186	35.5%
Total	**290**	**100.0%**	**234**	**100.0%**	**524**	**100.0%**
Developing skills in problem-solving						
Very Unimportant	7	2.4%	1	.4%	8	1.5%
Unimportant	6	2.1%	2	.8%	8	1.5%
Neutral	33	11.3%	14	5.9%	47	8.9%
Important	99	34.0%	66	28.0%	165	31.3%
Very Important	146	50.2%	153	64.8%	299	56.7%
Total	**291**	**100.0%**	**236**	**100.0%**	**527**	**100.0%**
Developing participation and involvement						
Very Unimportant	7	2.4%	3	1.7%	10	1.9%
Unimportant	0	.0%	1	3.4%	1	.2%
Neutral	8	2.7%	7	21.5%	15	2.8%
Important	64	21.8%	58	44.2%	122	23.0%
Very Important	214	73.0%	168	29.2%	382	72.1%
Total	**293**	**100.0%**	**237**	**100.0%**	**530**	**100.0%**
Consider subject in broader context						
Very Unimportant	5	1.7%	2	.8%	7	1.3%
Unimportant	8	2.7%	1	.4%	9	1.7%
Neutral	46	15.7%	30	12.7%	76	14.3%
Important	123	42.0%	92	38.8%	215	40.6%
Very Important	111	37.9%	112	47.3%	223	42.1%
Total	**293**	**100.0%**	**237**	**100.0%**	**530**	**100.0%**

There were no obvious gender differences in the assignment of priorities to learning objectives.

Table 9: Learning Priorities (Art)

	Language					
	English		French		Total	
Developing technical skills						
Very Unimportant	4	2.3%	0	.0%	4	2.1%
Unimportant	0	.0%	1	5.0%	1	.5%
Neutral	10	5.7%	1	5.0%	11	5.7%
Important	93	53.4%	10	50.0%	103	53.1%
Very Important	67	38.5%	8	40.0%	75	38.7%
Total	**174**	**100.0%**	**20**	**100.0%**	**194**	**100.0%**
Developing techniques of presentation						
Very Unimportant	3	1.7%	0	.0%	3	1.5%
Unimportant	4	2.3%	1	5.0%	5	2.6%
Neutral	31	17.6%	8	40.0%	39	19.9%
Important	110	62.5%	8	40.0%	118	60.2%
Very Important	28	15.9%	3	15.0%	31	15.8%
Total	**176**	**100.0%**	**20**	**100.0%**	**196**	**100.0%**
Developing familiarity with tools, instruments						
Very Unimportant	5	2.8%	0	.0%	5	2.6%
Unimportant	0	.0%	1	5.0%	1	.5%
Neutral	18	10.2%	2	10.0%	20	10.2%
Important	83	47.2%	14	70.0%	97	49.5%
Very Important	70	39.8%	3	15.0%	73	37.2%
Total	**176**	**100.0%**	**20**	**100.0%**	**196**	**100.0%**
Developing individuality, independence						
Very Unimportant	4	2.3%	0	.0%	4	2.0%
Unimportant	2	1.1%	0	.0%	2	1.0%
Neutral	6	3.4%	0	.0%	6	3.1%
Important	32	18.2%	12	60.0%	44	22.4%
Very Important	132	75.0%	8	40.0%	140	71.4%
Total	**176**	**100.0%**	**20**	**100.0%**	**196**	**100.0%**
Developing originality of response						
Very Unimportant	5	2.8%	0	.0%	5	2.6%
Neutral	5	2.8%	1	5.0%	6	3.1%
Important	39	22.2%	6	30.0%	45	23.0%
Very Important	127	72.2%	13	65.0%	140	71.4%
Total	**176**	**100.0%**	**20**	**100.0%**	**196**	**100.0%**
Developing knowledge about subject						
Very Unimportant	4	2.3%	0	.0%	4	2.1%
Unimportant	1	.6%	0	.0%	1	.5%
Neutral	10	5.8%	0	.0%	10	5.2%
Important	103	59.5%	15	75.0%	118	61.1%
Very Important	55	31.8%	5	25.0%	60	31.1%
Total	**173**	**100.0%**	**20**	**100.0%**	**193**	**100.0%**
Developing skills in problem-solving						
Very Unimportant	5	2.9%	0	.0%	5	2.6%
Neutral	11	6.3%	1	5.0%	12	6.2%

(continued)

Table 9, continued

	Language					
	English		French		Total	
Important	44	25.1%	9	45.0%	53	27.2%
Very Important	115	65.7%	10	50.0%	125	64.1%
Total	**175**	**100.0%**	**20**	**100.0%**	**195**	**100.0%**
Developing participation and involvement						
Very Unimportant	5	2.8%	0	.0%	5	2.6%
Neutral	13	7.4%	0	.0%	13	6.6%
Important	70	39.8%	10	50.0%	80	40.8%
Very Important	88	50.0%	10	50.0%	98	50.0%
Total	**176**	**100.0%**	**20**	**100.0%**	**196**	**100.0%**
Consider subject in broader context						
Very Unimportant	3	1.7%	0	.0%	3	1.5%
Unimportant	5	2.8%	0	.0%	5	2.6%
Neutral	30	17.0%	0	.0%	30	15.4%
Important	81	46.0%	7	36.8%	88	45.1%
Very Important	57	32.4%	12	63.2%	69	35.4%
Total	**176**	**100.0%**	**19**	**100.0%**	**195**	**100.0%**

Respondents in art rated "developing individuality and independence" (71%—very important) and "developing originality of response" (71%—very important) as their greatest priorities. Francophone respondents rated "originality of response" (65%—very important) and "considering the subject in a broader context" (63%—very important) as priorities, though "developing knowledge about the content of the subject" (75%—important) was obviously a consideration as well.

Table 10: Learning Priorities (Music)

	Language					
	English		French		Total	
Developing technical skills						
Very Unimportant	2	1.4%	0	.0%	2	1.3%
Unimportant	1	.7%	0	.0%	1	.6%
Neutral	3	2.1%	0	.0%	3	1.9%
Important	55	37.7%	7	53.8%	62	39.0%
Very Important	85	58.2%	6	46.2%	91	57.2%
Total	**146**	**100.0%**	**13**	**100.0%**	**159**	**100.0%**
Developing techniques of presentation						
Very Unimportant	1	.7%	0	.0%	1	.6%
Unimportant	4	2.8%	1	9.1%	5	3.2%
Neutral	18	12.5%	4	36.4%	22	14.2%
Important	74	51.4%	4	36.4%	78	50.3%
Very Important	47	32.6%	2	18.2%	49	31.6%
Total	**144**	**100.0%**	**11**	**100.0%**	**155**	**100.0%**
Developing familiarity with tools, instruments						
Very Unimportant	3	2.1%	0	.0%	3	1.9%
Unimportant	8	5.6%	2	20.0%	10	6.5%
Neutral	32	22.2%	3	30.0%	35	22.7%

(continued)

Table 10, continued

	Language					
	English		French		Total	
Important	69	47.9%	4	40.0%	73	47.4%
Very Important	32	22.2%	1	10.0%	33	21.4%
Total	**144**	**100.0%**	**10**	**100.0%**	**154**	**100.0%**
Developing individuality, independence						
Very Unimportant	3	2.1%	0	.0%	3	1.9%
Unimportant	1	.7%	1	7.7%	2	1.3%
Neutral	11	7.5%	0	.0%	11	6.9%
Important	33	22.6%	7	53.8%	40	25.2%
Very Important	98	67.1%	5	38.5%	103	64.8%
Total	**146**	**100.0%**	**13**	**100.0%**	**159**	**100.0%**
Developing originality of response						
Very Unimportant	1	.7%	0	.0%	1	.6%
Unimportant	5	3.4%	2	16.7%	7	4.4%
Neutral	33	22.6%	0	.0%	33	20.9%
Important	58	39.7%	9	75.0%	67	42.4%
Very Important	49	33.6%	1	8.3%	50	31.6%
Total	**146**	**100.0%**	**12**	**100.0%**	**158**	**100.0%**
Developing knowledge about subject						
Very Unimportant	2	1.4%	0	.0%	2	1.3%
Unimportant	2	1.4%	0	.0%	2	1.3%
Neutral	8	5.5%	0	.0%	8	5.1%
Important	66	45.2%	7	58.3%	73	46.2%
Very Important	68	46.6%	5	41.7%	73	46.2%
Total	**146**	**100.0%**	**12**	**100.0%**	**158**	**100.0%**
Developing skills in problem-solving						
Very Unimportant	2	1.4%	0	.0%	2	1.3%
Unimportant	4	2.7%	1	8.3%	5	3.2%
Neutral	24	16.4%	0	.0%	24	15.2%
Important	46	31.5%	8	66.7%	54	34.2%
Very Important	70	47.9%	3	25.0%	73	46.2%
Total	**146**	**100.0%**	**12**	**100.0%**	**158**	**100.0%**
Developing participation and involvement						
Very Unimportant	3	2.0%	0	.0%	3	1.9%
Neutral	1	.7%	0	.0%	1	.6%
Important	21	14.3%	2	15.4%	23	14.4%
Very Important	122	83.0%	11	84.6%	133	83.1%
Total	**147**	**100.0%**	**13**	**100.0%**	**160**	**100.0%**
Consider subject in broader context						
Very Unimportant	2	1.4%	0	.0%	2	1.3%
Unimportant	1	.7%	0	.0%	1	.6%
Neutral	24	16.3%	0	.0%	24	15.0%
Important	59	40.1%	3	23.1%	62	38.8%
Very Important	61	41.5%	10	76.9%	71	44.4%
Total	**147**	**100.0%**	**13**	**100.0%**	**160**	**100.0%**

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Anglophone respondents in music rated "developing individuality and independence" (67%—very important) and "developing participation and involvement" (83%—very important) as preferred priorities. Francophone respondents also chose "developing participation and involvement" (85%—very important), but had as their next priority "considering the subject in a broader context" (77%—very important). The fact that 30% of anglophone and 50% of francophone respondents rated "developing familiarity with tools and instruments" in neutral or unimportant categories is perhaps a reflection of the levels at which teaching the subject is carried out: familiarity is assumed to be a prerequisite.

Table 11: Learning Priorities (Drama)

	Language					
	English		French		Total	
Developing technical skills						
Very Unimportant	1	.7%	0	.0%	1	.7%
Unimportant	3	2.2%	0	.0%	3	2.2%
Neutral	32	23.5%	1	33.3%	33	23.7%
Important	78	57.4%	1	33.3%	79	56.8%
Very Important	22	16.2%	1	33.3%	23	16.5%
Total	**136**	**100.0%**	**3**	**100.0%**	**139**	**100.0%**
Developing techniques of presentation						
Very Unimportant	2	1.4%	0	.0%	2	1.4%
Unimportant	1	.7%	0	.0%	1	.7%
Neutral	10	7.2%	0	.0%	10	7.0%
Important	60	43.5%	1	25.0%	61	43.0%
Very Important	65	47.1%	3	75.0%	68	47.9%
Total	**138**	**100.0%**	**4**	**100.0%**	**142**	**100.0%**
Developing familiarity with tools, instruments						
Very Unimportant	2	1.5%	0	.0%	2	1.4%
Unimportant	9	6.6%	0	.0%	9	6.4%
Neutral	59	43.1%	2	50.0%	61	43.3%
Important	50	36.5%	2	50.0%	52	36.9%
Very Important	17	12.4%	0	.0%	17	12.1%
Total	**137**	**100.0%**	**20**	**100.0%**	**141**	**100.0%**
Developing individuality, independence						
Very Unimportant	2	1.4%	0	.0%	2	1.4%
Neutral	3	2.2%	0	.0%	3	2.1%
Important	14	10.1%	1	25.0%	15	10.6%
Very Important	119	86.2%	3	75.0%	122	85.9%
Total	**138**	**100.0%**	**4**	**100.0%**	**142**	**100.0%**
Developing originality of response						
Very Unimportant	1	.7%	0	.0%	1	.7%
Unimportant	1	.7%	0	.0%	1	.7%
Neutral	8	5.8%	0	.0%	8	5.6%
Important	38	27.5%	0	.0%	38	26.8%
Very Important	90	65.2%	4	100.0%	94	66.2%
Total	**138**	**100.0%**	**4**	**100.0%**	**142**	**100.0%**

(continued)

Table 11, continued

	Language					
	English		French		Total	
Developing knowledge about subject						
Very Unimportant	3	2.2%	0	.0%	3	2.1%
Neutral	19	14.0%	0	.0%	19	13.6%
Important	73	53.7%	2	50.0%	75	53.6%
Very Important	41	30.1%	2	50.0%	43	30.7%
Total	**136**	**100.0%**	**4**	**100.0%**	**140**	**100.0%**
Developing skills in problem-solving						
Very Unimportant	1	.7%	0	.0%	1	.7%
Unimportant	2	1.5%	0	.0%	2	1.4%
Neutral	8	5.8%	1	25.0%	9	6.4%
Important	40	29.2%	1	25.0%	41	29.1%
Very Important	86	62.8%	2	50.0%	88	62.4%
Total	**137**	**100.0%**	**4**	**100.0%**	**141**	**100.0%**
Developing participation and involvement						
Very Unimportant	2	1.4%	0	.0%	2	1.4%
Unimportant	1	.7%	0	.0%	1	.7%
Neutral	1	.7%	0	.0%	1	.7%
Important	12	8.7%	0	.0%	12	8.5%
Very Important	122	88.4%	4	100.0%	126	88.7%
Total	**138**	**100.0%**	**4**	**100.0%**	**142**	**100.0%**
Consider subject in broader context						
Very Unimportant	2	1.4%	0	.0%	2	1.4%
Unimportant	2	1.4%	0	.0%	2	1.4%
Neutral	20	14.5%	0	.0%	20	14.1%
Important	50	36.2%	1	25.0%	51	35.9%
Very Important	64	46.4%	3	75.0%	67	47.2%
Total	**138**	**100.0%**	**4**	**100.0%**	**142**	**100.0%**

Anglophone respondents in drama gave priority to the "development of individuality and independence" (86%—very important) and to "developing participation and involvement" (88%—very important). Francophone respondents gave preferred rating (100%—very important) to "developing originality of response".

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Question 9. Please indicate the importance you place on each of the following in your assessment of students: 1 — Very Unimportant; 2 — Unimportant; 3 — Neutral; 4 — Important; 5 — Very Important

Table 12: Assignment Priorities (Overall)

	What is your gender?					
	Male		Female		Total	
Individual project dev to a conclusion						
Very Unimportant	4	1.4%	4	1.7%	8	1.5%
Unimportant	10	3.4%	4	1.7%	14	2.7%
Neutral	25	8.6%	18	7.8%	43	8.2%
Important	123	42.1%	72	31.0%	195	37.2%
Very Important	130	44.5%	134	57.8%	264	50.4%
Total	**292**	**100.0%**	**232**	**100.0%**	**524**	**100.0%**
Group project dev to a conclusion						
Very Unimportant	10	3.4%	5	2.2%	15	2.9%
Unimportant	7	2.4%	9	3.9%	16	3.1%
Neutral	37	12.7%	34	14.7%	71	13.6%
Important	112	38.5%	87	37.7%	199	38.1%
Very Important	125	43.0%	96	41.6%	221	42.3%
Total	**291**	**100.0%**	**231**	**100.0%**	**522**	**100.0%**
Journal or sketchbook, outlining ideas						
Very Unimportant	28	9.7%	4	1.7%	32	6.2%
Unimportant	40	13.8%	19	8.3%	59	11.4%
Neutral	105	36.3%	54	23.5%	159	30.6%
Important	93	32.2%	96	41.7%	189	36.4%
Very Important	23	8.0%	57	24.8%	80	15.4%
Total	**289**	**100.0%**	**230**	**100.0%**	**519**	**100.0%**
Individual project involving research						
Very Unimportant	13	4.5%	4	1.7%	17	3.3%
Unimportant	29	10.0%	15	6.6%	44	8.5%
Neutral	96	33.2%	56	24.5%	152	29.3%
Important	123	42.6%	113	49.3%	236	45.6%
Very Important	28	9.7%	41	17.9%	69	13.3%
Total	**289**	**100.0%**	**230**	**100.0%**	**518**	**100.0%**
Written in-class test						
Very Unimportant	37	12.8%	20	8.8%	57	11.0%
Unimportant	45	15.6%	39	17.2%	84	16.3%
Neutral	86	29.8%	71	31.3%	157	30.4%
Important	102	35.3%	84	37.0%	186	36.0%
Very Important	19	6.6%	13	5.7%	32	6.2%
Total	**289**	**100.0%**	**227**	**100.0%**	**516**	**100.0%**
Written exam						
Very Unimportant	46	16.4%	32	14.2%	78	15.4%
Unimportant	45	16.0%	31	13.8%	76	15.0%
Neutral	75	26.7%	50	22.2%	125	24.7%
Important	87	31.0%	83	36.9%	170	33.6%

(continued)

Table 12, continued

	What is your gender?					
	Male		Female		Total	
Very Important	28	10.0%	29	12.9%	57	11.3%
Total	**281**	**100.0%**	**225**	**100.0%**	**506**	**100.0%**
Performance or practical						
Very Unimportant	14	5.2%	12	5.6%	26	5.4%
Unimportant	14	5.2%	10	4.7%	24	5.0%
Neutral	39	14.5%	29	13.5%	68	14.0%
Important	82	30.5%	81	37.7%	163	33.7%
Very Important	120	44.6%	83	38.6%	203	41.9%
Total	269	100.0%	215	100.0%	484	100.0%
Other important sources:						
Yes	100	100.0%	113	100.0%	213	100.0%
Total	**100**	**100.0%**	**113**	**100.0%**	**213**	**100.0%**

The single difference of note is the relative preference of female teachers for journals or sketchbooks (66% "important" or "very important") compared with male teacher ratings (40% "important" or "very important").

Table 13: Assignment Priorities (Art)

	Language					
	English		French		Total	
Individual project dev to a conclusion						
Very Unimportant	3	1.7%	0	.0%	3	1.5%
Unimportant	2	1.1%	0	.0%	2	1.0%
Neutral	5	2.8%	1	5.0%	6	3.0%
Important	47	26.6%	5	25.0%	52	26.4%
Very Important	120	67.8%	14	70.0%	134	68.0%
Total	**177**	**100.0%**	**20**	**100.0%**	**197**	**100.0%**
Group project dev to a conclusion						
Very Unimportant	8	4.6%	0	.0%	8	4.1%
Unimportant	11	6.3%	1	5.3%	12	6.2%
Neutral	49	28.0%	2	10.5%	51	26.3%
Important	71	40.6%	9	47.4%	80	41.2%
Very Important	36	20.6%	7	36.8%	43	22.2%
Total	**175**	**100.0%**	**19**	**100.0%**	**194**	**100.0%**
Journal or sketchbook, outlining ideas						
Very Unimportant	4	2.3%	0	.0%	4	2.0%
Unimportant	10	5.7%	4	20.0%	14	7.1%
Neutral	31	17.6%	8	40.0%	39	19.9%
Important	73	41.5%	8	40.0%	81	41.3%
Very Important	58	33.0%	0	.0%	58	29.6%
Total	**176**	**100.0%**	**20**	**100.0%**	**196**	**100.0%**
Individual project involving research						
Very Unimportant	3	1.7%	0	.0%	3	1.5%

Table 13, continued

	Language					
	English		French		Total	
Unimportant	4	2.3%	2	10.0%	6	3.1%
Neutral	39	22.3%	6	30.0%	45	23.1%
Important	87	49.7%	10	50.0%	97	49.7%
Very Important	42	24.0%	2	10.0%	44	22.6%
Total	**175**	**100.0%**	**20**	**100.0%**	**195**	**100.0%**
Written in-class test						
Very Unimportant	21	12.1%	1	5.3%	22	11.5%
Unimportant	27	15.6%	6	31.6%	33	17.2%
Neutral	61	35.3%	4	21.1%	65	33.9%
Important	59	34.1%	7	36.8%	66	34.4%
Very Important	5	2.9%	1	5.3%	6	3.1%
Total	**173**	**100.0%**	**19**	**100.0%**	**192**	**100.0%**
Written exam						
Very Unimportant	26	14.9%	4	20.0%	30	15.4%
Unimportant	28	16.0%	5	25.0%	33	16.9%
Neutral	52	29.7%	2	10.0%	54	27.7%
Important	53	30.3%	7	35.0%	60	30.8%
Very Important	16	9.1%	2	10.0%	18	9.2%
Total	**175**	**100.0%**	**20**	**100.0%**	**195**	**100.0%**
Performance or practical						
Very Unimportant	16	10.4%	1	5.6%	17	9.9%
Unimportant	13	8.4%	2	11.1%	15	8.7%
Neutral	40	26.0%	2	11.1%	42	24.4%
Important	45	29.2%	7	38.9%	52	30.2%
Very Important	40	26.0%	6	33.3%	46	26.7%
Total	**154**	**100.0%**	**18**	**100.0%**	**172**	**100.0%**
Other important sources:						
Yes	87	100.0%	4	100.0%	91	100.0%
Total	**87**	**100.0%**	**4**	**100.0%**	**91**	**100.0%**

Among anglophone and francophone art teachers no one type of project or product was clearly preferred as a vehicle for assessment, though "individual projects developed to a conclusion" (68%—very important) is an indication of the popularity of that form of classroom activity. In a similar vein, the combined low rating of 29% (unimportant and very unimportant) given to "written in-class tests" may be an indication that methods of checking progress or knowledge acquisition in art classrooms are different from those employed in the more academic subjects. Aside from these examples of preference, art teachers typically reported using several of the alternatives listed in the questionnaire.

Table 14: Assignment Priorities (Music)

	Language					
	English		French		Total	
Individual project dev to a conclusion						
Very Unimportant	2	1.4%	0	.0%	2	1.3%
Unimportant	5	3.4%	0	.0%	5	3.2%
Neutral	22	15.2%	0	.0%	22	14.0%
Important	61	42.1%	5	417%	66	42.0%
Very Important	55	37.9%	7	58.3%	62	39.5%
Total	**145**	**100.0%**	**12**	**100.0%**	**157**	**100.0%**
Group project dev to a conclusion						
Very Unimportant	3	2.1%	0	.0%	3	1.9%
Unimportant	4	2.7%	0	.0%	4	2.5%
Neutral	19	13.0%	0	.0%	19	12.0%
Important	60	41.1%	3	25.0%	63	39.9%
Very Important	60	41.1%	9	75.0%	69	43.7%
Total	**146**	**100.0%**	**12**	**100.0%**	**158**	**100.0%**
Journal or sketchbook, outlining ideas						
Very Unimportant	17	11.9%	1	9.1%	18	11.7%
Unimportant	24	16.8%	2	18.2%	26	16.9%
Neutral	59	41.3%	6	54.5%	65	42.2%
Important	40	28.0%	2	18.2%	42	27.3%
Very Important	3	2.1%	0	.0%	3	1.9%
Total	**143**	**100.0%**	**11**	**100.0%**	**154**	**100.0%**
Individual project involving research						
Very Unimportant	5	3.5%	2	16.7%	7	4.5%
Unimportant	19	13.3%	1	8.3%	20	12.9%
Neutral	53	37.1%	4	33.3%	57	36.8%
Important	56	39.2%	5	41.7%	61	39.4%
Very Important	10	7.0%	0	.0%	10	6.5%
Total	**143**	**100.0%**	**12**	**100.0%**	**155**	**100.0%**
Written in-class test						
Very Unimportant	8	5.5%	0	.0%	8	5.1%
Unimportant	10	6.9%	0	.0%	10	6.4%
Neutral	40	27.6%	0	.0%	40	25.5%
Important	72	49.7%	6	50.0%	78	49.7%
Very Important	15	10.3%	6	50.0%	21	13.4%
Total	**145**	**100.0%**	**12**	**100.0%**	**157**	**100.0%**
Written exam						
Very Unimportant	8	5.9%	1	8.3%	9	6.1%
Unimportant	10	7.4%	1	8.3%	11	7.4%
Neutral	31	22.8%	1	8.3%	32	21.6%
Important	67	49.3%	4	33.3%	71	48.0%
Very Important	20	14.7%	5	41.7%	25	16.9%
Total	**136**	**100.0%**	**12**	**100.0%**	**148**	**100.0%**

(continued)

Table 14, continued

	Language					
	English		French		Total	
Performance or practical						
Very Unimportant	2	1.4%	0	.0%	2	1.3%
Unimportant	2	1.4%	0	.0%	2	1.3%
Neutral	9	6.5%	1	8.3%	10	6.6%
Important	50	36.0%	2	16.7%	52	34.4%
Very Important	76	54.7%	9	75.0%	85	56.3%
Total	**139**	**100.0%**	**12**	**100.0%**	**151**	**100.0%**
Other important sources:						
Yes	43	100.0%	5	100.0%	48	100.0%
Total	**43**	**100.0%**	**5**	**100.0%**	**48**	**100.0%**

Anglophone and francophone teachers of music placed most importance (91%—important or very important) on "formal examination: performance or practical." Group projects developed to a conclusion were favoured in 84% of cases as important or very important.

Table 15: Assignment Priorities (Drama)

	Language					
	English		French		Total	
Individual project dev to a conclusion						
Very Unimportant	3	2.2%	0	.0%	3	2.2%
Unimportant	5	3.7%	0	.0%	5	3.6%
Neutral	13	9.6%	0	.0%	13	9.4%
Important	65	48.1%	0	.0%	65	46.8%
Very Important	49	36.3%	4	100.0%	53	38.1%
Total	**135**	**100.0%**	**4**	**100.0%**	**139**	**100.0%**
Group project dev to a conclusion						
Very Unimportant	3	2.2%	0	.0%	3	2.2%
Neutral	1	.7%	0	.0%	1	.7%
Important	43	31.9%	1	25.0%	44	31.7%
Very Important	88	65.2%	3	75.0%	91	65.5%
Total	**135**	**100.0%**	**142**	**100.0%**	**139**	**100.0%**
Journal or sketchbook, outlining ideas						
Very Unimportant	7	5.2%	0	.0%	7	5.1%
Unimportant	14	10.4%	1	25.0%	15	10.9%
Neutral	45	33.6%	2	50.0%	47	34.1%
Important	50	37.3%	1	25.0%	51	37.0%
Very Important	18	13.4%	0	.0%	18	13.0%
Total	**134**	**100.0%**	**4**	**100.0%**	**138**	**100.0%**
Individual project involving research						
Very Unimportant	6	4.5%	0	.0%	6	4.3%
Unimportant	14	10.4%	0	.0%	14	10.1%
Neutral	44	32.8%	0	.0%	44	31.9%
Important	59	44.0%	4	100.0%	63	45.7%

Table 15, continued

	Language					
	English		French		Total	
Very Important	11	8.2%	0	.0%	11	8.0%
Total	**134**	**100.0%**	**4**	**100.0%**	**138**	**100.0%**
Written in-class test						
Very Unimportant	25	18.8%	2	50.0%	27	19.7%
Unimportant	36	27.1%	0	.0%	36	26.3%
Neutral	45	33.8%	1	25.0%	46	33.6%
Important	25	18.8%	1	25.0%	26	19.0%
Very Important	2	1.5%	0	.0%	221	1.5%
Total	**133**	**100.0%**	**4**	**100.0%**	**137**	**100.0%**
Written exam						
Very Unimportant	34	26.4%	2	50.0%	36	27.1%
Unimportant	27	20.9%	1	25.0%	28	21.1%
Neutral	32	24.8%	0	.0%	32	24.1%
Important	25	19.4%	1	25.0%	26	19.5%
Very Important	11	8.5%	0	.0%	11	8.3%
Total	**129**	**100.0%**	**4**	**100.0%**	**133**	**100.0%**
Performance or practical						
Very Unimportant	6	4.7%	0	.0%	6	4.6%
Unimportant	4	3.1%	0	.0%	4	3.1%
Neutral	13	10.2%	0	.0%	13	9.9%
Important	43	33.9%	1	25.0%	44	33.6%
Very Important	61	48.0%	3	75.0%	64	48.9%
Total	**127**	**100.0%**	**4**	**100.0%**	**131**	**100.0%**
Other important sources:						
Yes	63	100.0%	1	100.0%	64	100.0%
Total	**63**	**100.0%**	**1**	**100.0%**	**64**	**100.0%**

Among teachers of drama, preference in the anglophone group was for "group projects developed to a conclusion" (97%—important or very important), while francophone respondents favoured "individual projects developed to a conclusion" (100%) and "individual projects involving research." The small size of the responding group, however, makes one cautious about attributing much to this divergence. Written examinations received little support from either group, but the use of journals or sketchbooks was given some positive endorsement.

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10. Below is a list of methods commonly used to determine the extent to which skills and attitudes described in Question 8 have been attained. Please indicate how frequently you make use of each of these methods in assessing student performance: 1 = Never; 2 = Hardly ever; 3 = Sometimes; 4 = Frequently; 5 = Almost always

Table 16: Assessment Methods (Art)

	Language					
	English		French		Total	
Grade using district-wide criteria						
Never	68	43.9%	5	26.3%	73	42.0%
Hardly ever	29	18.7%	3	15.8%	32	18.4%
Sometimes	39	25.2%	5	26.3%	44	25.3%
Frequently	17	11.0%	5	26.3%	22	12.6%
Almost always	2	1.3%	1	5.3%	3	1.7%
Total	**155**	**100.0%**	**19**	**100.0%**	**174**	**100.0%**
Grade using criteria I have developed						
Never	2	1.1%	2	10.0%	4	2.1%
Hardly ever	4	2.3%	0	.0%	4	2.1%
Sometimes	17	9.7%	0	.0%	17	8.7%
Frequently	53	30.3%	10	50.0%	63	32.3%
Almost always	99	56.6%	8	40.0%	107	54.9%
Total	**175**	**100.0%**	**20**	**100.0%**	**195**	**100.0%**
Grade using criteria I develop by assignment						
Never	4	2.3%	0	.0%	4	2.1%
Hardly ever	6	3.5%	0	.0%	6	3.1%
Sometimes	23	13.5%	0	.0%	23	12.0%
Frequently	55	32.2%	7	35.0%	62	32.5%
Almost always	83	48.5%	13	65.0%	96	50.3%
Total	**171**	**100.0%**	**20**	**100.0%**	**191**	**100.0%**
Grade using criteria provided by students						
Never	26	15.3%	6	30.0%	32	16.8%
Hardly ever	40	23.5%	3	15.0%	43	22.6%
Sometimes	68	40.0%	7	35.0%	75	39.5%
Frequently	28	16.5%	3	15.0%	31	16.3%
Almost always	8	4.7%	1	5.0%	9	4.7%
Total	**170**	**100.0%**	**20**	**100.0%**	**190**	**100.0%**
Provide written or verbal feedback						
Never	11	6.8%	3	15.0%	14	7.7%
Hardly ever	19	11.8%	3	15.0%	22	12.2%
Sometimes	47	29.2%	6	30.0%	53	29.3%
Frequently	48	29.8%	5	25.0%	53	29.3%
Almost always	36	22.4%	3	15..0%	39	21.5%
Total	**161**	**100.0%**	**20**	**100.0%**	**181**	**100.0%**
Record student self-evaluations						
Never	14	8.2%	2	10.0%	16	8.4%
Hardly ever	25	14.7%	7	35.0%	32	16.8%
Sometimes	69	40.6%	9	45.0%	78	41.1%

Table 16, continued

	Language					
	English		French		Total	
Frequently	50	29.4%	2	10.0%	52	27.4%
Almost always	12	7.1%	0	.0%	12	6.3%
Total	**170**	**100.0%**	**20**	**100.0%**	**190**	**100.0%**
Negotiate a grade through discussion						
Never	21	13.0%	2	10.0%	23	12.6%
Hardly ever	24	14.8%	5	25.0%	29	15.9%
Sometimes	71	43.8%	8	40.0%	79	43.4%
Frequently	35	21.6%	2	10.0%	37	20.3%
Almost always	11	6.8%	3	15.0%	14	7.7%
Total	**162**	**100.0%**	**20**	**100.0%**	**182**	**100.0%**
In addition to the skills and attitudes ...						
Yes	68	100.0%	7	100.0%	75	100.0%
Total	**68**	**100.0%**	**7**	**100.0%**	**75**	**100.0%**

Anglophone and francophone teachers of art indicated in their responses that grading of student work was most often based on criteria developed by the teacher from the course objectives (87% and 90% respectively, rating that method as "frequently" or "almost always" used). Francophone respondents noted an additional preference (100% "frequently" or "almost always") for assessment according to criteria developed by the teacher for the assigment. Student self-evaluations and Negotiating a grade through discussion were reported by both groups as sometimes used.

Table 17: Assessment Methods (Music)

	Language					
	English		French		Total	
Grade using district-wide criteria						
Never	61	43.9%	2	15.4%	63	41.4%
Hardly ever	24	17.3%	2	15.4%	26	17.1%
Sometimes	37	26.6%	2	15.4%	39	25.7%
Frequently	15	10.8%	4	30.8%	19	12.5%
Almost always	2	1.4%	3	23.1%	5	3.3%
Total	**139**	**100.0%**	**13**	**100.0%**	**152**	**100.0%**
Grade using criteria I have developed						
Never	1	.7%	0	.0%	1	.6%
Hardly ever	1	.7%	0	.0%	1	.6%
Sometimes	8	5.5%	0	.0%	8	5.0%
Frequently	51	34.9%	6	46.2%	57	35.8%
Almost always	85	58.2%	7	53.8%	92	57.9%
Total	**146**	**100.0%**	**13**	**100.0%**	**159**	**100.0%**
Grade using criteria I develop by assignment						
Never	2	1.4%	0	.0%	2	1.3%
Hardly ever	1	.7%	0	.0%	1	.6%
Sometimes	32	21.9%	4	30.8%	36	22.6%
Frequently	68	46.6%	3	23.1%	71	44.7%
Almost always	43	29.5%	6	46.2%	49	30.8%
Total	**146**	**100.0%**	**13**	**100.0%**	**159**	**100.0%**

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Table 17, continued

	Language					
	English		French		Total	
Grade using criteria provided by students						
Never	30	21.3%	2	15.4%	32	20.8%
Hardly ever	42	29.8%	3	23.1%	45	29.2%
Sometimes	54	38.3%	4	30.8%	58	37.7%
Frequently	12	8.5%	2	15.4%	14	9.1%
Almost always	3	2.1%	2	15.4%	5	3.2%
Total	**141**	**100.0%**	**13**	**100.0%**	**154**	**100.0%**
Provide written or verbal feedback						
Never	14	10.1%	2	15.4%	16	10.6%
Hardly ever	16	11.6%	2	15.4%	18	11.9%
Sometimes	50	36.2%	0	.0%	50	33.1%
Frequently	42	30.4%	5	38.5%	47	31.1%
Almost always	16	11.6%	4	30.8%	20	13.2%
Total	**138**	**100.0%**	**13**	**100.0%**	**151**	**100.0%**
Record student self-evaluations						
Never	28	19.4%	0	.0%	28	17.8%
Hardly ever	40	27.8%	7	53.8%	47	29.9%
Sometimes	46	31.9%	3	23.1%	49	31.2%
Frequently	22	15.3%	1	7.7%	23	14.6%
Almost always	8	5.6%	2	15.4%	10	6.4%
Total	**144**	**100.0%**	**13**	**100.0%**	**157**	**100.0%**
Negotiate a grade through discussion						
Never	46	33.1%	1	7.7%	47	30.9%
Hardly ever	34	24.5%	5	38.5%	39	25.7%
Sometimes	42	30.2%	3	23.1%	45	29.6%
Frequently	11	7.9%	4	30.8%	15	9.9%
Almost always	6	4.3%	0	.0%	6	3.9%
Total	**139**	**100.0%**	**13**	**100.0%**	**152**	**100.0%**
In addition to the skills and attitudes ...						
Yes	40	100.0%	3	100.0%	43	100.0%
Total	**40**	**100.0%**	**3**	**100.0%**	**43**	**100.0%**

Music teachers overall made most frequent use of criteria developed by the teacher from the course objectives (93% "frequently" or "almost always" for anglophones; 100% for francophones). The use of criteria created for a special lesson by the teacher was also popular.

Table 18: Assessment Methods (Drama)

	Language					
	English		French		Total	
Grade using district-wide criteria						
Never	56	44.1%	2	50.0%	58	44.3%
Hardly ever	20	15.7%	0	.0%	20	15.3%
Sometimes	33	26.0%	2	50.0%	35	26.7%
Frequently	15	11.8%	0	.0%	15	11.5%
Almost always	3	2.4%	0	.0%	3	2.3%
Total	**127**	**100.0%**	**4**	**100.0%**	**131**	**100.0%**
Grade using criteria I have developed						
Never	2	1.5%	0	.0%	2	1.4%
Sometimes	9	6.6%	1	25.0%	10	7.1%
Frequently	53	38.7%	1	25.0%	54	38.3%
Almost always	73	53.3%	2	50.0%	75	53.2%
Total	**137**	**100.0%**	**4**	**100.0%**	**141**	**100.0%**
Grade using criteria I develop by assignment						
Never	1	.7%	0	.0%	1	.7%
Hardly ever	3	2.2%	0	.0%	3	2.2%
Sometimes	19	14.1%	0	.0%	19	13.7%
Frequently	58	43.0%	0	.0%	58	41.7%
Almost always	54	40.0%	4	100.0%	58	41.7%
Total	**171**	**100.0%**	**4**	**100.0%**	**139**	**100.0%**
Grade using criteria provided by students						
Never	18	13.8%	0	.0%	18	13.4%
Hardly ever	38	29.2%	2	50.0%	40	29.9%
Sometimes	56	43.1%	1	25.0%	57	42.5%
Frequently	16	12.3%	1	25.0%	17	12.7%
Almost always	2	1.5%	0	.0%	2	1.5%
Total	**130**	**100.0%**	**4**	**100.0%**	**134**	**100.0%**
Provide written or verbal feedback						
Never	4	3.1%	0	.0%	4	3.0%
Hardly ever	15	11.5%	0	.0%	15	11.1%
Sometimes	54	41.2%	1	25.0%	55	40.7%
Frequently	36	27.5%	2	50.0%	38	28.1%
Almost always	22	16.8%	1	25.0%	23	17.0%
Total	**131**	**100.0%**	**4**	**100.0%**	**135**	**100.0%**
Record student self-evaluations						
Never	6	4.5%	0	.0%	6	4.4%
Hardly ever	13	9.8%	0	.0%	13	9.5%
Sometimes	55	41.4%	1	25.0%	56	40.9%
Frequently	44	33.1%	2	50.0%	46	33.6%
Almost always	15	11.3%	1	25.0%	16	11.7%
Total	**133**	**100.0%**	**13**	**100.0%**	**137**	**100.0%**

(continued)

Table 18, continued

	Language					
	English		French		Total	
Negotiate a grade through discussion						
Never	27	20.5%	0	.0%	27	19.9%
Hardly ever	35	26.5%	1	25.0%	36	26.5%
Sometimes	51	38.6%	1	25.0%	52	38.2%
Frequently	14	10.6%	0	.0%	14	10.3%
Almost always	5	3.8%	2	50.0%	7	5.1%
Total	132	100.0%	4	100.0%	136	100.0%
In addition to the skills and attitudes ...						
Yes	37	100.0%	0	.0%	371	100.0%
Total	**37**	**100.0%**	**0**	**.0%**	**37**	**100.0%**

Drama teachers followed a similar path. Anglophone teachers rated use of criteria developed by the teacher from the course objectives "frequently" (39%) and "almost always" (53%) while francophone teachers' ratings were 25% and 50% for the two categories. Both groups made frequent use of criteria created for specific lessons. Of note is the use by both groups of student self-evaluation (41% "sometimes", and 45% "frequently" or "almost always", when anglophone and francophone ratings are combined); and of providing wrtten or verbal feedback (41% "sometimes", 45% "frequently" or "almost always").

Question 11. The following are forms commonly used to record scores or provide data on student achievement. Indicate those which you use in the course of a year. (Check all that apply.)

Table 19: Recording Practices (Art)

	Language		Total
	English	French	Number of Teachers
Recording Achievement			
Percentages	151	18	169
	84.8%	90.0%	85.4%
Numbers/rating scales	76	4	80
	42.7%	20.0%	40.4%
Letter grades	87	6	93
	48.9%	30.0%	47.0%
Comments bank, etc.	80	4	84
	44.9%	20.0%	42.4%
Writing comments	105	5	110
	59.0%	25.0%	55.6%
Additional recording	23	3	26
	12.9%	15.0%	13.1%
Total number of teachers	**178**	**20**	**198**
	100.0%	**100.0%**	**100.0%**

Table 20: Recording Practices (Music)

	Language		Total
	English	French	Number of Teachers
Recording Achievement			
Percentages	117	13	130
	80.1%	100.0%	81.8%
Numbers/rating scales	65	5	70
	44.5%	38.5%	44.0%
Letter grades	64	4	68
	43.8%	30.8%	42.8%
Comments bank, etc.	78	8	86
	53.4%	61.5%	54.1%
Writing comments	81	2	83
	55.5%	15.4%	52.2%
Additional recording	13	1	14
	8.9%	7.7%	8.8%
Total number of teachers	**146**	**13**	**159**
	100.0%	**100.0%**	**100.0%**

Table 21: Recording Practices (Drama)

	Language		Total
	English	French	Number of Teachers
Recording Achievement			
Percentages	125	3	128
	91.2%	75.0%	90.8%
Numbers/rating scales	83	1	84
	60.6%	25.0%	59.6%
Letter grades	58	2	60
	42.3%	50.0%	42.6%
Comments bank, etc.	72	1	73
	52.6%	25.0%	51.8%
Writing comments	96	2	98
	70.1%	50.0%	69.5%
Additional recording	9	0	9
	6.6%	.0%	6.4%
Total number of teachers	**137**	**4**	**141**
	100.0%	**100.0%**	**100.0%**

For all groups, percentages were the most frequently reported form of recording scores, mentioned by 80% to 90% of respondents. Drama teachers favoured written comments; music teachers and art teachers appeared to make use of a variety of methods providing feedback.

Question 12A: Is there a provincial examination in your subject?

Table 22: Existence of Provincial Examination

	Total	
Art		
Yes	17	6.7%
No	236	93.3%
Total	**253**	**100.0%**
Music		
Yes	6	3.0%
No	191	97.0%
Total	**197**	**100.0%**
Drama		
Yes	4	2.0%
No	195	98.0%
Total	**199**	**100.0%**

Question 12B: Is you indicated yes, would you say the criteria for provincial assessment are very different from those you use in class or not very different from those you use in class?

Table 23: Personal/Provincial Criteria Differences

	Total	
for provincial assessment are:		
Very different	4	12.9%
Not very different	27	87.1%
Total	**31**	**100.0%**

Almost 4% of those responding indicated that there was a provincial examination in their subject. Since these respondents came mostly from Ontario, one may infer that they were referring to the Ontario Academic Credential (OAC). While OAC carries province-wide authority, it is not itself a provincial examination. It provides a frame within which the teacher constructs an examination for that teacher's own classes. The fact that the frame is given to the teacher may account for those responses that indicate the criteria for provincial assessment are different from their own.

Question 13. In the school system in which you teach, are measures of formal assessment (percentages, letter grades ...) in the fine arts required (apart from any provincial requirements)?

Table 24: System Level Assessment Requirements

	Total	
In school system is formal assess required?		
Yes	458	88.2%
No	61	11.8%
Total	**519**	**100.0%**

In the majority of cases (88%), measures of formal assessment were required by the school district.

Question 14. Which one of the following best describes your feeling about formal assessment for your students: It is essential; highly desirable; desirable; not important; totally unnecessary.

Table 25: Feelings About Assessment (Overall)

	What is your gender?					
	Male		Female		Total	
What describes feelings on formal assessment?						
Essential	87	30.5%	71	30.5%	158	30.5%
Highly desirable	70	24.6%	58	24.9%	128	24.7%
Desirable	91	31.9%	73	31.3%	164	31.7%
Not important	30	10.5%	29	12.4%	59	11.4%
Totally unnecessary	7	2.5%	2	.9%	9	1.7%
Total	**285**	**100.0%**	**233**	**100.0%**	**518**	**100.0%**

Table 26: Feelings About Assessment (Art)

	Language					
	English		French		Total	
What describes feelings on formal assessment?						
Essential	64	37.9%	3	15.8%	67	35.6%
Highly desirable	40	23.7%	4	21.1%	44	23.4%
Desirable	54	32.0%	5	26.3%	59	31.4%
Not important	10	5.9%	6	31.6%	16	8.5%
Totally unnecessary	1	.6%	1	5.3%	2	1.1%
Total	**169**	**100.0%**	**19**	**100.0%**	**188**	**100.0%**

Table 27: Feelings About Assessment (Music)

	Language					
	English		French		Total	
What describes feelings on formal assessment?						
Essential	45	30.6%	4	30.8%	49	30.6%
Highly desirable	44	29.9%	3	23.1%	47	29.4%
Desirable	39	26.5%	6	46.2%	45	28.1%
Not important	17	11.6%	0	.0%	17	10.6%
Totally unnecessary	2	1.4%	0	.0%	2	1.3%
Total	**147**	**100.0%**	**13**	**100.0%**	**160**	**100.0%**

Table 28: Feelings About Assessment (Drama)

	Language					
	English		French		Total	
What describes feelings on formal assessment?						
Essential	31	23.3%	0	.0%	31	22.6%
Highly desirable	27	20.3%	1	25.0%	28	20.4%
Desirable	51	38.3%	1	25.0%	52	38.0%
Not important	19	14.3%	2	50.0%	21	15.3%
Totally unnecessary	5	3.8%	0	.0%	5	3.6%
Total	**133**	**100.0%**	**4**	**100.0%**	**137**	**100.0%**

A very small minority (1.3%) gave it as their opinion that assessment was totally unnecessary. Almost 90% rated it as desirable, highly desirable or essential. The percentage of drama teachers rating assessment as "unimportant" or "totally unnecessary" was higher (19%) than those categories in music (12%) or art (10%).

Interpretation of the Questionnaire Results

A number of intersubject comparisons may be made in light of the ways in which teachers of art, music, and drama responded to the questions. The numbers of respondents in each subject area who returned questionnaires were sufficiently close, and provided a sufficiently large pool to make interdisciplinary comparisons possible.

First, comparisons on the academic and professional background of the teacher groups. A B.Ed. in art education appears to be more common than the corresponding degree in either art or drama. In those two latter subjects, a specialist degree and a teaching credential is the more common route to follow. The other point of note revealed in responses to Question 6 (academic background) is the relatively large (31%) number of drama teachers who have another specialization, but who teach drama as part of their teaching load. Some of them may well be language teachers, since, as mentioned previously, links between language and drama in teacher education are well established in several provinces.

Apart from a higher rating given by female teachers to the use of sketchbooks or journals as an assessment tool, no obvious differences in assessment practice attributable to gender were recorded in this survey. Overall, high ratings were given to developing individuality and independence, and to participation and involvement, which perhaps reflects the importance placed on considering the student as a unique contributor to educational transactions. The equally high ratings given overall to originality of response and problem solving would seem to underline the central role of conceptual flexibility and creative commitment in arts activities.

When considered as separate groups, art, music, and drama teachers demonstrated few major differences in the relative importance they placed on the objectives they had for students. All three groups rated developing individuality and independence highest, with originality of response given a preferred rating as well. While those may have been preferred objectives among music teachers, it did not prevent music teachers from giving a relatively low rating to those evidences of student autonomy (such as self-evaluation or self-initiated projects) that one might expect to be part of developing independence. It may be that independence is conceived differently by the three groups of teachers; or it may be that among music teachers self-initiated projects and self-evaluation are simply not preferred vehicles for the expression of individuality.

Mirroring the form commonly taken in classes in music and drama, music and drama teachers noted that participation and involvement was an important objective. Art teachers were not so concerned.

Francophone respondents gave a higher rating to considering the subject in a broader context than did anglophones. The reason may have less to do with different perspectives than with a translating error, wherein "subject" was translated as "personne" (i.e., subject in the sense of a person), rather than as "sujet" (i.e., subject in the sense of a focus of study). Considering a student in a larger sociocultural context might well take on more importance for the teacher than considering how art or music or drama might relate to that context. At the same time one has to admit the possibility that francophone respondents might have given that particular objective a higher rating, whether in its correct or in its erroneously translated form, for personal or academic reasons.

Of similar interest were the responses of between 17% (drama) and 20% (art) of teachers for whom considering the subject in a broader context

was rated unimportant or neutral. Much has been written recently on the necessity of studying the historical context in which events have occurred. In schools where cultural diversity is increasingly apparent, creating a context that will accommodate diverse social reasons for the presence of and the forms taken by art would, one might have thought, been given more consideration than it was.

Among all three groups problem solving was given a higher priority than the development of technical skills. This may be a reflection of a desire to have the arts considered as conceptually rather than technically grounded, liberal rather than mechanical. Or it may be simply a recognition that high school students are expected to have acquired technical skills in the lower grades, and ought at high school level to be using these in pursuit of conceptual goals. That second possibility seems unlikely, though, since the optional nature of arts classes in the lower grades in many provinces can result in some students enrolling in high school with no more than the most elementary skills.

Drama respondents may have had some difficulty with interpreting the question, some translating technical skills as those involving sound or lighting, while others thought of them as technical skills centred in the person: body movement, voice. The form of the question did not allow for this distinction. Still, nothing in the respondents' comments indicated that the question presented this kind of problem, either.

Among the kinds of projects or activities from which assessments were made, most of the differences occurred in the amount of attention given to journals or sketchbooks. Relatively few (29%) music teachers made use of these, but 50% of drama teachers rated them important or very important, and they were popular as an assessment tool in art rooms. In all three subject areas, performance or practical examinations were favoured over written forms. Written test material was reported to be in use for assessment purposes more frequently in music classrooms than in drama or art classrooms.

Methods of grading provided clear differences among practices in drama, music, and art. Student self-evaluations were much more frequently used in drama than in the other two subjects. Art teacher responses revealed a preference for negotiating with students for grades, rather than having students provide self-evaluations. Music teachers made relatively little use of student input, preferring to base their grades largely on criteria developed from course objectives. It is possible that the normative standards expected in music performance media make alternative assessment methods unnecessary, even irrelevant.

The art-related practice of negotiating with students for grades may be a consequence of having a tangible product on which to focus. While it is certainly possible to refer to records in the form of videotape or audiotape, both of which are used in music and drama, the time taken to hear something through from start to finish, with possible replays of critical parts, perhaps makes this a less attractive option than the "all at once" evidence in the art product.

Spontaneous elaboration of a theme or idea, and the presence of improvisation as integral to the drama program, may explain the fondness of drama teachers for using assessment criteria personally developed to suit the particular assignment. Francophone respondents in drama were particularly positive about that method, as were their linguistic counterparts in art: something which did not, however, seem to find the same favour among Anglophone art teachers.

On the question of recording scores, there were few discernible differences among groups; nor did any single group appear to be particularly averse to assessment. All groups used a variety of recording devices in the classroom, while formally reporting student progress in the form required by the school system.

Summary and Interpretation of Respondent Comments

The comments on which this section of the report is based come from two sources: comments written in the spaces provided in the questionnaire and comments made in the course of telephone interviews. For the interviews, members of the research team had a series of questions to which informants might respond, but the interviewers had discretion to structure the interview in whatever way seemed to be most productive, so that those interviewed might neglect some questions in favour of others that they wished to pursue.

Many comments were advanced, in the questionnaires and during the telephone interviews. These have been loosely assigned to categories, to produce a certain order without unduly forcing the responses to fit.

Category 1. Values-related statements

Values-related statements are those in which the worth of undertaking assessment-related activities may be questioned, or where general questions about non-material benefits or costs are addressed. One informant said:

> I am very interested in the entire issue of evaluation and assessment. I would suggest that you think about this distinction since I do not see a reflection of such thought in this questionnaire. We must assess two aspects of our teaching 1) assessment of the student towards a mature adult and 2) assessment of the product, problem, or solution to a problem presented by a student or a group of students. However, we must also evaluate vis-à-vis some standard deemed to be desirable by our society. This becomes difficult as we consider whether a person is "valuable" (ie. the socially defined "responsible adult") or if the product, problem or solution is "valuable".

The informant is of course correct in noting that the questionnaire does not mention evaluation. The omission was deliberate, for the reasons alluded to in the quoted passage. The aim of the questionnaire was to explore the context of assessment: that is, how one determines the extent to which objectives are met, and how the results are recorded. The study deliberately refrains from asking whether the objectives are worthwhile. Still, the distinction is an important one, deserving the sort of extended comment that the informant supplied.

That the arts exist within a framework of values from which priorities are selected is a point raised repeatedly by informants. "Exams need to reflect more than merely quantifiable aspects such as theory and history—the danger is one of taking all the joy and creativity out of ... education," said one teacher. Yet, "progress needs to be documented as proof that teaching is indeed happening," said another. A third commented, "We need to assess what kids are capable of and what a reasonable sequence of learning ought to be."

Value contexts apply equally to the teachers, who have greater latitude than in many subject areas in deciding what will be taught. In the words of a respondent, "Some are working from a craft oriented point of view, some from the commercial art point of view, and some from the fine arts point of view. This leads to a lack of consistency in the delivery of art as a subject area."

For many respondents, the value of experience in the arts lies as much in the quality of individual progress as in the achievement of specific objectives. A drama teacher commented, "I believe that since all drama is essentially problem solving, the student's means of arriving at a presentation is as important as the final result. Therefore, a final mark should reflect both process and product."

Some respondents felt that at present, imbalance in the attention paid to normative considerations, or how students perform relative to others, had resulted in misdirected emphasis on the group at the expense of the individual. "I know that

assessment is part and parcel of an educational system. However, I believe it is taking a wrong approach. Assessment is being used to compare students—it is not used to allow students a measure of how they will accomplish certain tasks or skills, which to me is the main reason for assessment."

Category 2. "Associated criteria" for assessment

The problem of how (or whether) to reward effort in arts classrooms has exercised teachers for, one imagines, as long as the subjects have been taught. Comments showed that teachers are still divided on the question. Attendance and attitude, demonstrations of reliability and integrity, the ability to be a productive team member, effort, self-improvement, and deportment were mentioned as featuring in the final grades awarded to students.

One has to wonder about the way in which much of that evidence is collected. Does the teacher accept "integrity" at face value, or is there a way to distinguish between "real" integrity and spurious integrity? And if the objectives of individuality and originality that all groups of respondents rated as most important are indeed so important, does it not seem paradoxical to bestow grades on students just because they appear regularly in class? Perhaps not. For the drama and the music teacher, attendance may be critical. In activities where students are dependent on each other's presence to get work done, being there is where everything begins.

The ability to be a productive team member occupies a different, if not necessarily distant niche from those claimed for attendance and attitude. For the choir director or the stage director, productive team behaviour is desirable, praiseworthy, and deserving of reward.

Category 3. Mastery of skills and concepts

Music teachers offered the greatest number of comments that might be grouped under the heading, mastery of skills and concepts. A typical statement,

> My colleagues and I teach to pass, and teach to succeed. Students must keep trying tests until they succeed at a given standard: for instance, all grade 9 students must achieve at least 95% on every theory test. Repetitive testing is linked to criterion mastery, as in the use of tempo-specific scales, and to the achievement of baseline competence.

In one case the teacher reported having persuaded the school administrators of the possibility of "perfectible marks." Students were able to retake a test as often as they wished, until they satisfied the criterion and collected the "possible" mark. "In playing tests," said another informant, "I frequently mark for improvement over the last test, i.e., students are judged according to the number of previous problems which have been rectified." Still another endorsed the use of "frequent testing [to produce] a player who gradually improves. Thus, you have more stable performing groups."

An equivalent form of evidence of mastery in art is described as "a portfolio suitable for entrance to an arts-related post-secondary institution.... All projects are accompanied by a project outline and an evaluation form which describes and clarifies the expectations for, and requirements of each project. The criteria... are linked to the elements and principles of design and any particular skill that is new." Audition pieces perform a similar function in drama.

Category 4. External pressures

It has already been mentioned that school districts help set the direction taken by assessment in demanding, for instance, that grades be expressed in percentages for all subjects. Some informants alluded to pressures exerted by parents and administrators, that affect the form and the frequency of assessment. One informant commented,

> I find it difficult to create a fair system of assessment in a school which is based on the semester system. This allows only four months for a student to develop good motor skills and a sense of musicality. Because a good deal of time is spent with raw beginners, the performance aspect is very basic.

The performance dimension in music programs was mentioned on several occasions as a factor working against proper assessment of stu-

dents. "With all the extra hours put in for concerts, festivals, tours, etc., the students are kept so busy I would feel guilty loading them down with extra assignments." Also, "I work with choirs of 45 up to 135. How does one test individually with those numbers?"

Another teacher commented on the time restrictions put on students by the school timetable. "I work out variations in 'hand-in' time for assignments, based on student needs."

Teacher shortages and lack of qualified specialists create another kind of pressure: that of keeping programs going when resources are minimal and administrative support is lacking. "In my district," said one informant, "teachers have to travel from school to school to teach. Very often teachers of fine arts are not qualified in the area, but do it anyway to see it continue."

Messages were mixed on the extent to which provincial or national organizations should become involved in the development of assessment instruments. A recurring theme among teachers was the reluctance of post-secondary institutions to accept art, music, or drama grades for entrance. This led to several calls for involvement of teachers and provincial associations in the development of standards that would be acceptable to university and college admission committees. Yet one music teacher indicated dissatisfaction with the utility of standards recently developed by the Music Educators National Conference (MENC), the US national music education association, claiming they were too general and seemed "just to serve to cover their butts." There was also a sense in some comments that the adoption of provincial standards might infringe on what teachers do: "Provincial guidelines would be good but the individual teacher's strengths ought to determine the program."

Reported instances of district-wide initiatives to promote common assessment guidelines were few. An art teacher provided a glimpse of what might be achieved with district encouragement, by commenting on a project now in its second year, that had art teachers meet to agree on common criteria, then implement them in their school programs. The teacher indicated that connotations formerly held, in which assessment was equated with the award of grades, had been replaced with a definition of assessment closer to reflective and interpretive activity on the student's part. Working with other teachers to find common criteria made everyone mindful of the need to keep student portfolios, and to refer to them regularly for evidence of ongoing art interest. Regular discussion of the portfolio with the students resulted in their understanding and acceptance of project criteria, and a greater realization of the relation of effort to payoff.

"In teacher-assigned, teacher-graded projects," this informant continued, "you have only one set of criteria—your own. But how do you know that, from the student's viewpoint, you're marking the right stuff? Working with students who take an active part in interpreting the criteria means that the teacher is guided to look at things that would otherwise be missed."

Assessment, this teacher concluded, exists for two purposes: keeping students honest and on task, and as an aid to personal development. Ironically, this is the very reason given by some teachers for not employing systematic assessment.

Category 5. Assessment and socialization

"The most important relationship is the student/teacher relationship—the discussions, the interaction, the building of ideas." Some respondents who taught drama were particularly concerned that assessment practices not work against the struggle for empathy and trust that, in their opinion, was fundamental to the subject. This was seen to be of special significance when the members of a drama class came from situations where drama was not a familiar vehicle for learning. Of one such situation, the teacher wrote, "There are many social barriers to drama here—a great deal of cultural and innate reticence. The primary objective for me as a drama teacher is to break down the self-consciousness, build up the self-confidence, and seek out culturally appropriate ways of doing these

things."

Another respondent expressed similar views, noting that cultural diversity must result in different kinds of assessment criteria and practices, keeping in mind as a general objective how we make sense out of our lives and how we develop interpersonal skills. Simple language and content assessment do not provide the teacher with insights on how students are progressing in what matters: the quality of the student's emotional range.

What is one teaching for? For knowledge mastery, as has been documented already. But the interaction between teacher and student often goes far beyond that, and teachers may find it repugnant to step out of the role of confidant into the role of assessor, then back again. "Some activities," said one teacher, "are too personal to grade.... If a student can recognize breakthroughs as worthwhile and identifiable, what more can one ask?"

Sharing assessment activities with the class, so that everyone participates and authority is shared, led one drama teacher to adopt a model wherein students developed questions for a test, developed marking criteria, wrote tests sometimes with a partner, and marked their own work.

Category 6. Finding common ground

Several references have already been made to the lack of evidence in this questionnaire for assuming that assessment in the arts is so personal that seeking common grounds for it would be a waste of time. Among the comments received was one from a teacher of drama, who had been involved in a team-teaching experience. "When evaluating [the students] independently on a project we were usually within two percentage points. The rare occasions when this did not happen were when one of us really liked the scene and the other felt it had nothing."

One or two instances were reported in which an external assessor, from another school, was brought in to provide an independent opinion on the class's work. Some interest was expressed in the potential of interactive computer hook-ups as means to link expert and classroom contributions in district-wide networks.

Answering the Research Questions

The three questions which guided the development and administration of this questionnaire may now be dealt with in turn.

Question 1. What are the criteria for assessment and the assessment methods employed by Canadian high school teachers of art, music, and drama?

Responses indicated that the majority of teachers placed some importance on finding out how well students performed on the nine criteria selected for inclusion in this questionnaire. These may be grouped as technical (technical skills, techniques of presentation, familiarity with tools), personal (individuality, originality), analytic/ conceptual (knowledge, problem-solving), and social (participation and involvement, subject in context). The other criterion frequently mentioned in questionnaire responses and interviews was attitudinal (integrity, capacity for self-improvement, effort). Respondents in all three subject areas indicated that they placed a high value on individuality; music and drama teachers rated participation and involvement high, while art teachers opted for originality of response.

Forms of assessment included marking individual and group projects, practical and written examinations, and workbooks or sketchbooks. Among art teachers, cumulative assessment of individual projects was considered to carry most weight; music and drama teachers favoured formal opportunities where students might demonstrate evidence of skill and concept mastery.

In art, music, and drama classrooms, feedback to students was provided through grades that reflected material contained in teacher-developed course outlines. The most frequent form in which grades were published was percentages.

Question 2. To what extent may data on assessment collected from Canadian high school teachers form common categories within and between subject fields?

Examination of the results of this survey has shown that art, music, and drama teachers share certain values and methods of working. They share a sense that the subject they teach is more than a body of content, and that student attitude has a critical effect on what may be taught and learned. They value individuality and independence, and are more inclined to look for evidence of whether objectives have been met in practical work than in written response.

But a closer look reveals differences that reflect the specific and unique character of each subject. Where art teachers placed major emphasis on cumulative impressions derived from portfolios, student self-evaluations and student-developed criteria were common sources of assessment for teachers of drama. Music teachers assumed more control over the assessment process than did art or drama teachers.

In sum, the evidence suggests that teachers of art, music, and drama may call upon a common stock of objectives, but the importance they give each objective varies from subject to subject. Their approach to assessment is reflective of the priorities they hold, and may be best appreciated if one were to transfer those priorities to another discipline. Music teachers working with drama teaching assessment priorities would find the need to involve the student actively in self-evaluation a handicap to the task of welding individuals into a harmonious unit. Drama teachers' teaching priorities, while deriving some commonality with art teachers in the focus the latter place on originality of response, would find it difficult to live with their relatively minor interest in participation and involvement. Art teachers who had to use the assessment priorities of music educators would find the

summative recording of performance competency somewhat alien to the cumulative records provided by portfolio material.

All three subject areas have developed specific forms and methods of assessment because they have different priorities. Those who suggest integration of fine arts programs should keep this in mind.

Question 3. What comparisons and contrasts are evident between categories derived from Canadian arts teachers' responses and district-wide or national criterial categories developed elsewhere?

Countries for which literature exists documenting assessment practices in the arts include England and Wales (Best, 1990; Ross, 1986; Steers,1988), Scotland (Jackson, in press; Macdougall, 1984), Holland (Schonau, 1989), and Australia (Australian Education Council, 1993; Cooke, 1976). In addition, information is available on International Baccalaureate (Anderson, in press) and Advanced Placement (Askin, 1985) programs.

There is not a great deal of difference between Canadian teachers of art, music, and drama and teachers of those subjects in other countries, in terms of what they value and in how they conduct assessment. Student work is done individually or in groups, performance or practical assignments form a large part of the work assessed, and qualities such as originality, technical skill, and the ability to follow through on ideas are held in high regard in all the countries mentioned. A Victoria (South Australia) listing of indices of low performance—poor basic skills, weak forms, immature development—and of high performance—wide range of expressive ideas, high degree of sensitivity, high technical competence—is a list that a Canadian teacher might adopt without reservation. Criteria for performance in the Advanced Placement program include imagination, freshness of conception, use of materials, sense of focus, sense of style, awareness of historical sources. Art teachers would have no difficulty in identifying those qualities; music and drama teachers could, with some minor adaptations, use Advanced Placement descriptors for assessment in their subject areas.

The main difference between Canadian content and content in programs elsewhere lies in the relative lack of emphasis on history and criticism. There is considerable variety in how countries handle this: in the Netherlands, a new theme is presented each year, and questions are devised for it; in Australia, themes are retained from year to year, but are sufficiently broad to permit choices among them.

An associated area, popular in other countries and programs but, to judge from the responses to this questionnaire, relatively neglected in Canadian schools, is the special studies or workbook project. In International Baccalaureate programs, each student is required to present a workbook in which detailed records are kept of ideas, false starts, background information on projects, and reflections on progress. England and Wales make use of journals devoted to critical studies; some of the Australian states have students select a theme and collect data, photographs, conduct interviews, and generally become familiar with one aspect of the arts that is external to (though it may be complementary to) their practical work.

The major difference between assessment practices in Canada and those in the countries listed here is in the practices undertaken to ensure that interpretation of the assessment criteria by classroom teachers is consistent from school to school and district to district. Without going into detail, the usual practice is to have teachers agree to accept a common set of criteria, then use those for grading. As a check on reliability, an external assessor (usually another teacher) compares the teacher-awarded grades with a set of verbal or visual exemplars developed by teachers for the system as a whole, and adjusts the scores up or down if necessary.

This practice reassures university admissions boards, potential employers, and parents that the grade achieved by a student is a fair estimate of where the student is performing relative to all other students at that level. It may be applied at a

state level (as in Australia), or nationally (as in England and Wales, Scotland, the Netherlands, New Zealand), or internationally (as in the International Baccalaureate program).

It is not the intent of this report to put forward an argument for or against province-wide or national assessment. It is evident from the responses to the questionnaire that teachers in art, music, and drama in Canada are making use of criteria sufficiently common to make systematic province-wide or national assessment in the arts entirely feasible. It is also evident, from questionnaire comments and telephone interviews, that there is no great inclination on the part of many teachers in the arts to move voluntarily in the direction of adopting the common format and descriptors that characterize system-wide or national assessment.

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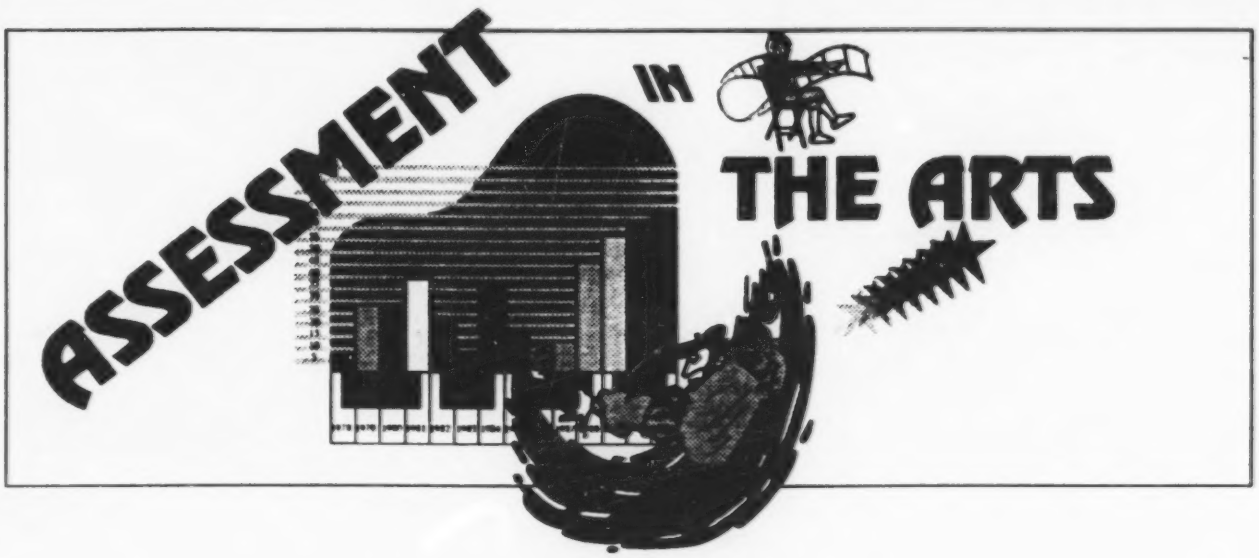
Appendices

Appendix 1: Copy of questionnaire (English version)
Appendix 2: Copy of questionnaire (French version)
Appendix 3: Copy of letter to superintendents
Appendix 4: Copy of Survey Permission Reply form
Appendix 5: Copy of letter to principals
Appendix 6: Copy of letter to teachers



This questionnaire is designed to collect information from you on your assessment practices. Assessment is defined for this study as those ways by which you determine what students are learning, and how they are progressing.

BACKGROUND INFORMATION

1. What is your gender?

☐ Male ☐ Female

2. Which province do you teach in?

☐ British Columbia
☐ Alberta
☐ Saskatchewan
☐ Manitoba
☐ Ontario
☐ Quebec
☐ Newfoundland
☐ Nova Scotia
☐ New Brunswick
☐ Prince Edward Island
☐ Yukon/NWT

3. Which of the following courses are you teaching in 1992-1993? (Check all that apply.)

☐ One or more classes in art

One or more classes in music:
- ☐ a) Theory and history
- ☐ b) Choral performance
- ☐ c) Wind performance
- ☐ d) String performance
- ☐ e) Electronic music

☐ One or more classes in drama

4. Are you currently teaching graduation level courses?

☐ Yes ☐ No

5. What is the total number of years that you have taught high school (art, drama, music)?

☐ 1-4 years
☐ 5-9 years
☐ 10-19 years
☐ more than 20 years

6. Please indicate which of the following statements describe your academic background:

- ☐ a) Master's or Doctoral degree in Fine Arts
- ☐ b) Undergrad Education degree with a major in your area of fine arts
- ☐ c) Specialist degree in your field (e.g. BFA, B. Mus., BA [Theatre]) and a teaching credential
- ☐ d) Equivalent of a degree (art school diploma, conservatory credential, professional certificate) in your area of fine arts
- ☐ e) Another area of specialization, but you teach (art, music, drama) as part of your assigned teaching load
- ☐ f) **Other (please describe)**

_____

7. Where were your professional and academic qualifications earned? (Indicate as many as apply.)

- ☐ a) Canada
- ☐ b) United States
- ☐ c) Overseas (please indicate)

_____

BEST COPY AVAILABLE

8. **Please indicate how important it is to you that your students meet each of the following objectives:**

1 = Very Unimportant 2 = Unimportant 3 = Neutral 4 = Important 5 = Very Important

	1	2	3	4	5
1. Developing technical skills	☐	☐	☐	☐	☐
2. Developing techniques of presentation	☐	☐	☐	☐	☐
3. Developing familiarity with tools, instruments, media (including electronic media) or processes	☐	☐	☐	☐	☐
4. Developing individuality, independence, or a sense of self	☐	☐	☐	☐	☐
5. Developing originality of response to assignments	☐	☐	☐	☐	☐
6. Developing knowledge about the content of the subject	☐	☐	☐	☐	☐
7. Developing skills in problem-solving	☐	☐	☐	☐	☐
8. Developing participation and involvement	☐	☐	☐	☐	☐
9. Considering the subject in a broader (cultural, social, interdisciplinary) context	☐	☐	☐	☐	☐

9. **Please indicate the importance you place on each of the following in your assessment of students:**

1 = Very Unimportant 2 = Unimportant 3 = Neutral 4 = Important 5 = Very Important

	1	2	3	4	5
1. Individual project (studio or performance) developed to a conclusion	☐	☐	☐	☐	☐
2. Group project (studio or performance) developed to a conclusion	☐	☐	☐	☐	☐
3. Journal or sketchbook, outlining ideas, notes, reflections, or compositions	☐	☐	☐	☐	☐
4. Individual project involving research (historical, community, thematic, etc.)	☐	☐	☐	☐	☐
5. Written in-class test	☐	☐	☐	☐	☐
6. Formal examination					
a) written	☐	☐	☐	☐	☐
b) performance or practical	☐	☐	☐	☐	☐

7. Important sources that I draw upon for assessment, which do not appear in the list above are: _____

_____

_____

10. **Below is a list of methods commonly used to determine the extent to which skills and attitudes described in question 8 have been attained. Please indicate how frequently you make use of each of these methods in assessing student performance.**

1 =Never 2 =Hardly Ever 3 =Sometimes 4 =Frequently 5 =Almost Always

	1	2	3	4	5
1. I grade student work using district-wide criteria	☐	☐	☐	☐	☐
2. I grade student work using criteria I have developed from the course objectives	☐	☐	☐	☐	☐
3. I grade student work, using criteria I develop as each assignment is given out	☐	☐	☐	☐	☐
4. I grade student work, using criteria provided by each student	☐	☐	☐	☐	☐
5. I provide written or verbal feedback on performance, but do not grade these comments	☐	☐	☐	☐	☐
6. I record assessments provided by the students through their self-evaluations	☐	☐	☐	☐	☐
7. I negotiate a grade, or similar index of performance, through discussion with each student	☐	☐	☐	☐	☐

8. In addition to the skills and attitudes listed above, I conduct the assessment of student performance as follows:

_____

_____

_____

11. The following are forms commonly used to record scores or provide data on student achievement. Indicate those which you use in the course of a year. (Check all that apply.)

- ☐ 1. I record assessment of achievement as percentages.
- ☐ 2. I record assessment of achievement as numbers on check lists or rating scales.
- ☐ 3. I record assessment of achievement as letter grades.
- ☐ 4. I record assessment of achievement by selecting from a bank of comments, or verbal descriptors, previously developed.
- ☐ 5. I record assessment of achievement by writing comments directly derived from the assignment.
- ☐ 6. In addition to the methods listed above, I record assessment of achievement as follows:

_____

12. Is there a provincial examination in your subject(s)?

a) Art	☐ Yes	☐ No
b) Music	☐ Yes	☐ No
c) Drama	☐ Yes	☐ No

If you indicated Yes, would you say the criteria for provincial assessment are:

- ☐ a) very different from those you use in class
- ☐ b) not very different from those you use in class

13. In the school system in which you teach, are measures of formal assessment (percentages, letter grades, ...) in the fine arts required (apart from any provincial requirements) ?

☐ Yes ☐ No

14. Which one of the following best describes your feeling about formal assessment for your students?

It is ... ☐ essential ☐ highly desirable ☐ desirable ☐ not important ☐ totally unnecessary

THANK YOU VERY MUCH FOR YOUR PARTICIPATION IN THIS SURVEY!

Please use the back of this sheet for any comments you may have regarding assessment in the fine arts. If you would like a copy of the results of this survey, please put your name and address on a paper, seal it in an envelope marked "Request for Results", and include it with your completed questionnaire.

☐ Yes, I would like a copy of the results. ☐ No, thank you.

Interested in an Interview?

We will be conducting a limited number of in-depth telephone interviews on assessment with respondents to this questionnaire. If you wish to participate, please fill in the information below. Your anonymity will be preserved.

☐ Yes, I would like to participate in the telephone interview ☐ No, I would not like to participate

Name: _____
Telephone Number: (___) ____ - _____
Preferred Language: ☐ English ☐ French
Area of specialization: ☐ Art ☐ Music ☐ Drama

The person contacting you will be:

Music:	Dr. Brian Roberts
Drama:	Marilyn Potts
Art:	Dr. Ron MacGregor
Francophones:	Dr. Suzanne Lemerise

Please use this page for any comments you may wish to make.

Ce questionnaire vise à recueillir des informations concernant vos méthodes d'évaluation. Dans le cadre de cette étude, ces méthodes doivent être comprises comme étant le moyen vous permettant d'évaluer les apprentissages et les progrès des élèves.

INFORMATIONS DE BASE

1. Quel est votre sexe?

☐ Masculin ☐ Féminin

2. Dans quelle province enseignez-vous?

☐ Colombie Britannique
☐ Alberta
☐ Saskatchewan
☐ Manitoba
☐ Ontario
☐ Québec
☐ Terre-Neuve
☐ Nouvelle-Ecosse
☐ Nouveau-Brunswick
☐ Ile-du-Prince-Edouard
☐ Yukon/TNO

3. Dans la liste suivante, quelle discipline enseignez-vous en 1992-1993? (Cochez partout où cela s'applique)

☐ Un ou plusieurs cours d'arts plastiques
Un ou plusieurs cours de musique:
- ☐ a) Théorie et histoire
- ☐ b) Chant choral
- ☐ c) Instruments à vent
- ☐ d) Instruments à cordes
- ☐ e) Musique électronique

☐ Un ou plusieurs cours d'art dramatique

4. Enseignez-vous régulièrement au niveau du secondaire V?

☐ Oui ☐ No

5. Indiquez ci-dessous le nombre d'années d'enseignement au niveau secondaire (arts plastiques, musique, art dramatique)?

☐ 1 à 4 ans ☐ 10 à 19 ans
☐ 5 à 9 ans ☐ plus de 20 ans

6. Cochez la case correspondant à votre situation.

☐ a) Diplôme universitaire (maîtrise ou doctorat) dans la discipline artistique enseignée
☐ b) Baccalauréat en éducation et une concentration dans la discipline artistique enseignée
☐ c) Baccalauréat dans la discipline artistique enseignée, lequel inclut une concentration en éducation.
☐ d) Equivalent d'un diplôme (certificat en art, diplôme d'un conservatoire ou d'une école d'art) dans la discipline artistique enseignée
☐ e) Spécialisation dans un autre domaine, mais vous enseignez présentement une des trois disciplines artistiques (art, musique, art dramatique).
☐ f) **Autre, (précisez)**

_____

7. Ou avez-vous obtenu vos diplômes?

☐ a) au Canada
☐ b) aux États-Unis
☐ c) Outre-mer (spécifiez)

_____

8. Indiquez la valeur que vous accordez à chacun des critères décrits, lorsque vous évaluez les élèves:

1 = pas important du tout 2 = peu important 3 = indifférent 4 = important 5 =très important

	1	2	3	4	5
1. Développer des habilités techniques	☐	☐	☐	☐	☐
2. Développer des techniques de présentation	☐	☐	☐	☐	☐
3. Développer une familiarisation avec les outils, les instruments, les média (incluant les média électroniques) et avec les procédés de fabrication	☐	☐	☐	☐	☐
4. Développer l'individualité, l'autonomie et la conscience de soi	☐	☐	☐	☐	☐
5. Développer l'originalité dans la réponse aux consignes	☐	☐	☐	☐	☐
6. Développer des connaissances par rapport aux contenus des projets	☐	☐	☐	☐	☐
7. Développer la capacité à résoudre des problèmes	☐	☐	☐	☐	☐
8. Développer la participation et l'implication dans les activités	☐	☐	☐	☐	☐
9. Développer la personne dans un sens et un contexte plus large (culturel, social, interdisciplinaire)	☐	☐	☐	☐	☐

9. S'il-vous-plait, cochez la case correspondant au degré d'importance que vous accordez aux indicateurs suivants lors de vos évaluations.

1 = pas important du tout 2 = peu important 3 = indifférent 4 = important 5 =très important

	1	2	3	4	5
1. Les projets individuels menés à terme (en atelier ou sur scène)	☐	☐	☐	☐	☐
2. Les projets collectifs menés à terme (en atelier ou sur scène)	☐	☐	☐	☐	☐
3. Un journal ou un cahier de croquis, portant sur des idées, des projets, des notes, des réflexions	☐	☐	☐	☐	☐
4. Les projets individuels comportant de la recherche préalable (historique, communautaire, thématique, etc)	☐	☐	☐	☐	☐
5. Un examen écrit en classe	☐	☐	☐	☐	☐
6. Un examen plus formel venant de la commission scolaire ou d'un groupe d'enseignants					
a) examen écrit	☐	☐	☐	☐	☐
b) exécution sur scène ou travaux pratiques	☐	☐	☐	☐	☐
7. Autres critères importants que je prends en considération lors de mes évaluations et qui ne sont pas mentionnés plus haut					

_____

10. Voici une liste des méthodes généralement employées afin d'évaluer les aptitudes et les comportements des élèves du secteur des arts, tells que décrits à la question 8. S'il-vous-plait, veuillez indiquer la fréquence avec laquelle vous utilisez ces méthodes pour évaluer vos élèves.

1 =jamais 2 =presque jamais 3 =quelques fois 4 =fréquemment 5 =presque toujours

	1	2	3	4	5
1. J'évalue le travail de l'élève selon des critères établis au niveau de la commission scolaire	☐	☐	☐	☐	☐
2. J'évalue le travail de l'élève selon des critères développés en fonction des objectifs de l'ensemble des cours	☐	☐	☐	☐	☐
3. J'évalue le travail de l'élève selon des critères développés en fonction de chacun des projets assignés	☐	☐	☐	☐	☐
4. J'évalue le travail selon des critères déterminés par chaque élève	☐	☐	☐	☐	☐
5. J'apporte des commentaires écrits ou oraux par rapport au rendement de l'élève, sans qu'il y ait une note	☐	☐	☐	☐	☐
6. J'évalue le travail des élèves selon leur auto-évaluation	☐	☐	☐	☐	☐
7. Je discute la note à donner au cours d'un entretien personnel avec chacun des élèves	☐	☐	☐	☐	☐

8. Ma façon d'évaluer les travaux élèves s'effectue plutôt comme suit:

_____

_____

11. Les résultats des évaluations peuvent apparaître sous différentes formes. Indiquez celles que vous employez au cours d'une année. (Cochez partout où cela s'applique)

- ☐ 1. J'indique le degré de réussite en pourcentage.
- ☐ 2. J'indique le degré de réussite en cochant des chiffres sur une échelle d'évaluation.
- ☐ 3. J'indique le degré de réussite par des lettres.
- ☐ 4. J'indique le degré de réussite en choisissant à partir d'une banque de commentaires descriptifs écrits ou oraux, décrits d'avance.
- ☐ 5. J'indique le degré de réussite en écrivant des commentaires développés en fonction du projet spécifique.
- ☐ 6. En plus des méthodes décrites plus haut, j'inscris le degré de réussite comme suit:

_____

12. Y a-t-il un examen provincial dans votre ou vos disciplines?

a) Arts plastiques	☐ oui	☐ non
b) Musique	☐ oui	☐ non
c) Art dramatique	☐ oui	☐ non

Si vous avez répondu oui, pensez-vous que les critères d'évaluation de l'examen provincial sont:

- ☐ a) Très différents de ceux utilisés en classe
- ☐ b) Pas très différents de ceux utilisés en classe

13. Dans la commission scolaire où vous enseignez, des méthodes formelles d'évaluation (pourcentages, lettres) sont-elles appliquées aux disciplines artistiques?

☐ Oui ☐ Non

14. Comment réagissez vous à une évaluation formelle de vos étudiants?

C'est ... ☐ essentiel ☐ très souhaitable ☐ souhaitable ☐ peu important ☐ totalement inutile

NOUS VOUS REMERCIONS BEAUCOUP D'AVOIR PARTICIPE A CETTE ENQUETE

Si vous avez des commentaires à faire au sujet des méthodes d'évaluation dans les disciplines artistiques, veuillez utiliser l'endos de cette feuille. Si vous désirez une copie des résultats de cette enquête, veuillez écrire votre nom et adresse sur une feuille séparée, l'insérer dans une enveloppe, la cacheter, y inscrire les mots suivants: demande d'une copie des résultats et joindre le tout au questionaire complété.

☐ Oui, j'aimerais avoir copie des résultats ☐ non, merci

Etes-vous interesse(e) a un entretien téléphonique?

Nous procéderons à des entretiens téléphoniques avec certains des répondants à ce questionnaire. Si vous désirez participer à ces entretiens, veuillez nous fournir les informations suivantes:

☐ Oui, j'aimerais participer à un entretien téléphonique ☐ Non, merci

Nom: _____

Numéro de téléphone: (___) ____ - _____

Langue: ☐ français ☐ anglais

Spécialisation: ☐ arts plastiques ☐ musique ☐ art dramatique

La personne qui comuniquera avec vous sera:

Musique: Dr. Brian Roberts
Art dramatique: Marilyn Potts
Arts plastiques: Dr. Ron MacGregor
Francophones: Suzanne Lemerise

S'IL VOUS PLAÎT, UTILISEZ CETTE PAGE POUR TOUT COMMENTAIRE QUE VOUS SOUHAITEREZ APPORTER

Visual and Performing Arts in Education
THE UNIVERSITY OF BRITISH COLUMBIA
Faculty of Education, 2125 Main Mall
Vancouver B.C. Canada V6T 1Z4
(604) 822-4531, (604) 822-5340
(604) 822-9366 (fax)

5 March, 1993

I am coordinator of a SSHRC-funded project which seeks to determine what assessment methods are currently employed by high school teachers of art, drama and music, across Canada. I have attached a copy of a questionnaire that we should like high school teachers of these subjects to complete. For this, we need your permission and cooperation.

The aim of the study is to describe which methods of assessment are used by everyone, and which are modified by geography, or experience, or professional background. Results will be distributed to provincial specialist associations, and individual teachers are encouraged to request copies if they wish. The questionnaire is not long, but it is most important that the percentage of returns be substantial.

I enclose an approval sheet which you may fax back to me or return in the stamped, self-addressed envelope. The approval sheet requires a signature and some additional information.

The random sample is drawn from secondary schools across Canada and includes one secondary school from your district. I have included an envelope to the principal containing a covering letter and questionnaires for the art, the drama and the music teacher. If I have permission to survey one secondary school in your district would you please select the first secondary school on your school roster which offers the three subjects -- art, drama and music put the name on the envelope and send it in your inter-school mail.

Thank you for your consideration of this request. Your cooperation in this phase of the project is appreciated.

Sincerely,

Ronald MacGregor

R. N. MacGregor, Head,
Visual & Performing Arts in Education, UBC

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Faculty of Education, 2125 Main Mall
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Assessment in the Arts
Survey Permission Reply Form

Please FAX or use the self-addressed, stamped envelope.

	Name/Address correction:

Number of secondary schools to be selected from district:

I _____ (Name), _____ (Position) give the authors of the questionnaire on arts assessment permission to contact teachers of high school art, music and drama in this district to elicit their views on assessment.

As requested in your letter I have forwarded the school package of questionnaires to: _____ (School)

☐ I regret that we will be unable to participate in this survey.

Visual and Performing Arts in Education
THE UNIVERSITY OF BRITISH COLUMBIA
Faculty of Education, 2125 Main Mall
Vancouver B.C. Canada V6T 1Z4
(604) 822-4531, (604) 822-5340
(604) 822-9366 (fax)

10 March, 1993

Dear Principal,

I am coordinator of a SSHRC-funded project which seeks to determine what assessment methods are currently employed by high school teachers of art, drama and music, across Canada.

The aim of the study is to describe which methods of assessment are used by everyone, and which are modified by geography, or experience, or professional background. Results will be distributed to provincial specialist associations, and individual teachers are encouraged to request copies if they wish. The questionnaire is not long, but it is most important that the percentage of returns be substantial.

I have obtained permission through your superintendent/director of education to include teachers of these subjects from your district. I would appreciate it if you would distribute the three envelopes to teachers of art, drama and music. If there is more than one full-time teacher for a subject area please select the one coming first on your staff roster.

Thank you for your consideration of this request. Your cooperation in this phase of the project is appreciated.

Sincerely,

R. N. MacGregor, Head,
Visual & Performing Arts in Education, UBC

Visual and Performing Arts in Education
THE UNIVERSITY OF BRITISH COLUMBIA
Faculty of Education, 2125 Main Mall
Vancouver B.C. Canada V6T 1Z4
(604) 822-4531, (604) 822-5340

5 March, 1993

Dear Teacher,

I am coordinator of a project to discover what forms of assessment are currently in use among teachers of art, music and drama. You will have noticed, in talking with your colleagues, that some of the methods you use are shared by others; other methods may be your own, and developed for the particular groups that you teach.

We are anxious to see what these assessment practices look like across the country. We have assembled a questionnaire for this purpose, and we would be grateful if you would complete it and return it in the stamped, addressed envelope provided. If you would like a copy of the results, please follow the instructions given at the end of the questionnaire. We will be sending the results to provincial specialist associations.

If there is more than one teacher in your school who teaches your subject, perhaps you would be kind enough to photocopy the questionnaire, so that each person may return a copy. Additional copies may also be obtained by phoning me at the numbers listed on this letter.

In addition to sending out questionnaires, we will be conducting in-depth interviews with a small number of respondents. If you are willing to volunteer to be interviewed, please complete the last section of the questionnaire.

The success of this project depends on you. Without a high percentage of returns, we cannot come up with conclusions that are meaningful. We hope that the fact that the questionnaire is not long, and that it represents a unique opportunity to find out how teachers in the arts evaluate student performance, will encourage you to spend the time it takes to complete it.

Many thanks for your cooperation.

Sincerely,

Ronald N. MacGregor
Head, Visual & Performing Arts in Education